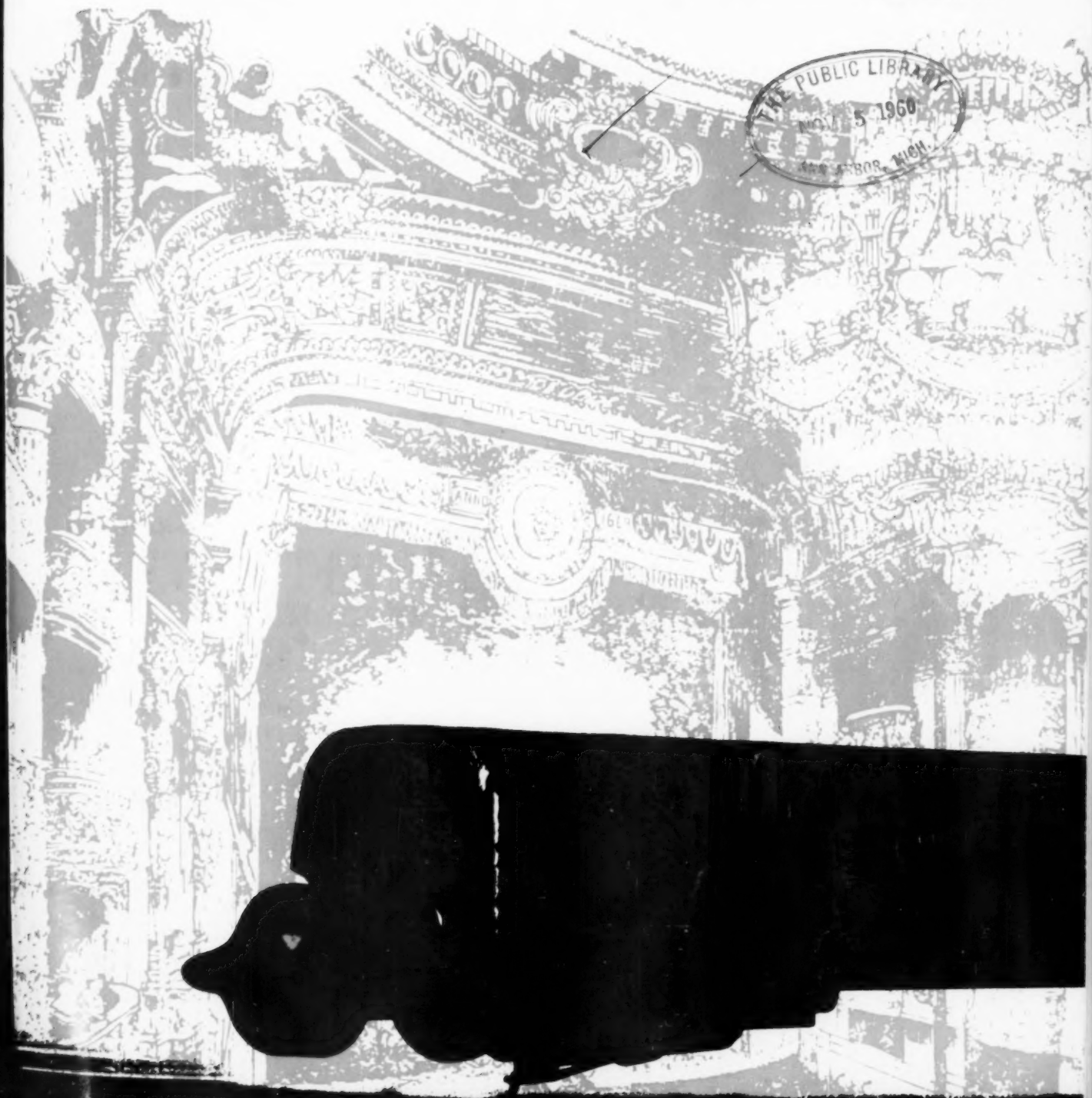


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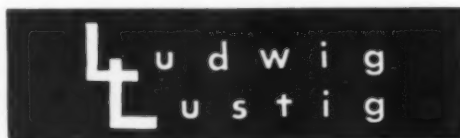
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LETTERS TO THE EDITOR

Nixon and Kennedy Letters

To the Editor:

MUSICAL AMERICA is to be congratulated on your letter sent to the presidential candidates. It was an inspired idea! It is gratifying to see MUSICAL AMERICA take a leading step in focusing the interest of the next president on the relation and value of music to government.

Suitable governmental leadership on all levels of city, state and nation will do much to direct and develop the waking musical talent of our people.

Both Mr. Nixon and Mr. Kennedy may be led from the generalities of art to interest and understanding in the special values of music by the high light of your letter.

Your readers throughout the country may themselves become more conscious of the important role of music in today's world.

Gladys Mathew
Community Opera, Incorporated

To the Editor:

Hearty congratulations for the remarkable initiative shown by you through MUSICAL AMERICA in your letter to our two presidential candidates. Their answers, as published by you, have done more toward bringing out their personal qualifications for the high position of President of the United States than all their political encounters or utterances could or can still possibly do.

There can now be no doubt in the minds of your readers or their friends of any desiring the cultural advancement of their country to whom these votes shall be cast.

Long a friend and admirer of MUSICAL AMERICA, your present achievement amounts to a stroke of genius. In writing this letter to you I am also writing a letter of congratulations to our splendid Vice President.

Miss Ottilie Sutro
Baltimore, Md.

To the Editor:

The latest issue of MUSICAL AMERICA has arrived, and I have read with great interest the two letters from Mr. Nixon and Mr. Kennedy. The two are certainly very, very different, but I am more interested in the one by Mr. Nixon.

Senator Kennedy's letter is rich, beautiful prose, but when you get through reading it over a second time, there isn't one single concrete suggestion made as to future relations between government and the arts. Mr. Nixon's letter, on the other hand, verges on being stuffy, but while it is cautious in the extreme, it does propose the creation of a National Advisory Council on the Arts in accordance with the recommendation by President Eisenhower five years ago. Since this is an obvious first step to make, it would seem that we are doing better on the Republican side of the ledger than on the Democratic side.

I have discovered the art of using uplifting prose myself, but I am not unaware of the fact that while all the uplift in the world may give you a kick in the seat of

(Continued on page 6)

MUSICAL AMERICA

musical america

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(Continued from page 4)

the spiritual pants, it has never yet led to any hard result, and that I presume is what we are after.

It is my personal opinion that governmental subsidy in this vast land of ours should not be on the federal level, but on the state, county or municipal level, whichever is most appropriate for the area concerned. The difference between the atmosphere of Washington, D. C. and that of, say, Wichita, Kansas, is so enormous that it makes me uneasy to think of the federal government controlling in any way at all the functioning of the arts in this nation.

Francis Madeira, Director
Rhode Island Philharmonic

To the Editor:

Kennedy's attitude relieves one's worry about the future of the arts; without saying so he advocates some cultural self-sufficiency, which, likewise, might inspire self-sufficiency in Russia and South America rather than all this accolading of exchange artists and that worst of all monsters, the touring symphonic ensemble.

Apparently the Met is hopeful of a Kennedy inauguration for at least the sentiment of "Martha", being revived in January there suggests a new age of freedom in the arts.

"Martha" is a greater passion play than any expression emerging in music since Bach. It is but a miraculous allegory, inspired to the hilt, with the same kind of enthusiasm Kennedy's letter radiates, and that MUSICAL AMERICA's question stifled in the more sober, but very admirable, Richard Nixon.

Eugene Roger Petrich
Seattle, Wash.

More Twitching Ears

To the Editor:

In the September issue of MUSICAL AMERICA you mention that Mephisto is greatly excited over the prospect of hearing several singers, all of whose names I would guess are unknown in this country, make their American debuts at the Metropolitan Opera this winter. How can he be so enthusiastic when Metropolitan audiences have yet to hear such well-established artists as Simoneau, Stich-Randall, Jurinac, Streich, Koeth, Sutherland, Pancrati Petrella, Brouwenstijn, Schwarzkopf, and Christoff?

David Linthicum
Linthicum, Md.

Mephisto, we gather, will be just as excited about hearing the artists Mr. Linthicum lists whenever they become available to the Metropolitan or when they fit in with the company's production schedule.

The Editor

Opera Reviews

To the Editor:

Please let me add my congratulations to you on the new format of MUSICAL AMERICA. I have been a subscriber to your fine magazine since 1955, and I can truthfully say that I have enjoyed every issue.

Opera is my chief interest in the music world, and while I do enjoy your reviews of opera performances as well as operatic recordings, I feel that it is sometimes unjust to the performers in this medium that you review only the first presentation of a given work (as is the case of most of your Metropolitan reviews), or when a singer is appearing in a certain opera for the first time during a particular season.

I do realize that this is the policy which

most newspapers follow; however, I cannot understand why this should be so. For example: you reviewed the Oct. 30, "Marriage of Figaro" (first of the season) at the Met; yet the performances of the same opera on Nov. 28 and Jan. 23, were far better than the initial performance and neither was mentioned. In looking back over old issues of MUSICAL AMERICA (on file in a university library), I find that this policy has not always been true. "Aida" which opened the Met season for the 1951-52 season, was written up many times, even where there were no cast changes from the first performance.

I do look forward to each issue of MUSICAL AMERICA.

George Cooper
Dothan, Ala.

The reason MUSICAL AMERICA no longer reviews repeat performances at the Metropolitan is that the management for reasons best known to itself, no longer makes press seats available except when there are important changes of cast. —The Editor.

Bouquets and Brickbats

To the Editor:

May I suggest that you take a long look at MUSICAL AMERICA dated Jan. 1, 1960, and compare it with the same magazine dated September 1960. Note well the difference between dramatic distinction and drab design. Fortunately, the material beneath both covers is equally good.

Unless it is for purposes of economy, why the much vaunted change in size? Certainly one hears few complaints about *Life* or *Look* and they seem to come easily through the mail, too.

MUSICAL AMERICA has always been distinguished by its generous appearance. Also, illustrations were handsomely liberal within, thereby adding to the much valued information and intensifying the reason for treasuring issues through the years.

I, for one, am bitterly disappointed in what has happened to an old friend. As a musician, I shall always value MUSICAL AMERICA. But as someone with an eye for attractive presentation of value, I must deplore the total lack of concern for packaging which now characterizes one of my favorite publications.

Virginia S. Allen
Boston, Mass.

To the Editor:

Ever since I saw the new format of your magazine I have been intending to write you and tell you what an improvement it was and what a snappy, up-to-date cover the initial number brought us!

I have wondered if you ever thought of adopting one cover similar to that first one—a sort of "theme song" to MUSICAL AMERICA. I know a lot of magazines change, but there is something about a permanent thing in this restless age of change that, like the cover of the Boston Symphony programs, is a "joy forever".

Mabel Daniels
Boston, Mass.

To the Editor:

Thank you for MUSICAL AMERICA's consistently fine contribution to the music world.

Jeannette Kirk, National President
Sigma Alpha Iota

To the Editor:

Congratulations on the new format of the magazine.

Ruth Shaffner
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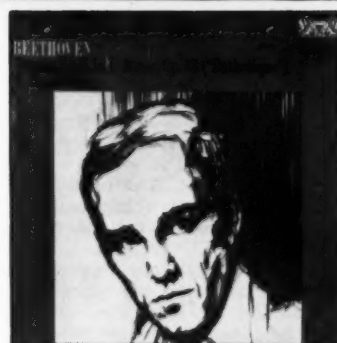
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How Art-Government Alliance Works in Europe

An important preliminary to the formation of any specific plan for government aid to the arts in the United States is an examination of systems — some of them dating back to the days of patronage by princely courts — which currently are in operation elsewhere in the world. The Chief of MUSICAL AMERICA'S European Bureau, Dr. Everett Helm, supplies us herewith the pertinent facts about art-government relations in the realm of music in Great Britain, France and Germany:

GREAT BRITAIN

The British Arts Council had a budget for the year 1958-59 for England alone of 742,000 pounds. (One pound is equal to about \$2.80). This was distributed, among others, to the following institutions: 362,000, Covent Garden; 155,000, Sadler's Wells; 15,000, Royal Ballet School; 35,000, the Carl Rosa Trust, 20,000, Liverpool Symphony; 20,000, Bournemouth Symphony; 17,000, Birmingham Symphony; 12,000, London Philharmonia Orchestra. Smaller sums were distributed to various societies as subsidies, such as the Society for the Promotion of New Music. 22,000 pounds went to societies and clubs (musical) for specific events in the form of guarantees or subsidies. Scotland received 35,000 pounds, of which 25,000 went to the Scottish National Orchestra.

In addition, the London County Council contributed 25,000 to Sadler's Wells; the City of Birmingham 30,000 to its orchestra; City of Liverpool 38,000 to its orchestra, the London County Council 9,000 to the London Philharmonia Orchestra, etc.

Private Patronage: The Halle Orchestra receives 2,000 a year from the local commercial television station, and the Bournemouth Orchestra gets 1,000 from a recording company. Sadler's Wells receives money from commercial TV.

How the Arts Council works: The Arts Council has a music panel that decides on how the money shall be spent, to whom it shall be awarded, and how much. The chairman of the panel is Anthony Lewis, professor of music at the University of Birmingham. The panel consists of 16 persons, most of them musicians. The sum at the Council's disposition is decided by the government.

The British Broadcasting Company is financed by direct parliamentary grant through the Post Office Department. Revenue accruing through licenses is turned over in principle to the BBC. There is a direct annual tax of 10 S/6 d for radio and 3 pounds for TV sets. The gross income for radio in 1958-59 was 14 million pounds. The BBC received 12 million, the Treasury kept one million, and the Post Office took one million for expenses. The BBC also earns one million a year from its magazine, "Radio Times". In 1959, six million pounds were spent for music and the spoken word on the BBC as against seven million for TV.

FRANCE

The two national theatres, the Opéra and the Opéra Comique, received an annual subsidy of approximately 20 million new francs (four million dollars). This money is granted directly by the state in the form of a parliamentary grant which is renewed (almost automatically) each year. This money comes from the budget of the Ministère des Beaux Arts.

In the provinces, the subsidies for opera houses are on the municipal level, and are, in general, insufficient for the tasks to be accomplished. In each city the situation is different.

The result of this system is that the costs of a permanent orchestra, chorus and singers for the supporting roles are borne by the municipality, and stars, who appear in all the various operas of the land, are brought in for the leading roles. The one exception is Strasbourg, which still uses the German system of maintaining a complete company. In Strasbourg the subsidy is larger than in any other provincial French city, and it is the only one that has the subscription system for opera.

A new organization, called La Décentralisation Lyrique was recently founded. It receives its money from the Ministère des Beaux Arts and gives special subsidies for premieres of new operas. When the new opera has been mounted and performed at home, it is then taken, except for the chorus and orchestra, to other provincial cities. The commission decides what new works will be thus subsidized. Two operas which have been subsidized thus far are Marcel MANDOWSKI's "Le Fou", and Georges DELERUE's "Le Chevalier de Neige".

Three radio orchestras are maintained through national subsidy in Paris: Radio National, Orchestre Philharmonique, and the Radio Lyrique (for stage works). Also in every larger provincial city there is a radio orchestra. Often it "doubles" with the municipal orchestra, as in Marseilles, where the radio and city orchestra are practically identical, but have different conductors.

In Paris, the four private orchestras, all of which play at the same time (5:45 pm) every Sunday afternoon, are co-operative. The musicians are not paid, but receive a cut of the year-end profits, which are meager. In addition, the orchestras receive a subsidy from the state for agreeing to play a number of first performances each season. The season frequently ends with a deficit, but it is still good business for the players because, through membership in the orchestra they earn money with film and record recordings for which their orchestras are hired. Each Sunday one of the four orchestras is broadcast by Radio France and receives payment for this. In some cities private chamber music societies still exist.

Festivals: Lyon, Bordeaux and Strasbourg receive subsidies from national and local governments. Aix is subsidized by the state and by the Casino, which is the second richest in France.

GERMANY

Subsidies in Germany are, of course, the envy of the world. Since German life and government have been decentralized since the war, it is impossible to give a general rule of operation because each region and city operate differently. In general, however, there is little subsidy on a national scale as it was before the war. Each "Land" (state) has a separate ministry of culture (for instance, Bavaria, Baden-Württemberg, Hesse, Schleswig Holstein, etc.), which subsidizes the state theatres (e.g., Bavaria and the Bavarian State Opera in Munich). In other cases the subsidy is primarily munic-

(Continued on page 68)

The Problem as Viewed by Our Editorial Board



OTTO BETTMANN

The House of Art has many rooms. It is difficult, therefore, to make a statement about government and the arts that covers all forms of artistic expression. Let us take the monumental or structural arts first. In the field of architecture the government is an entrepreneur of considerable scope. It has a legitimate interest in the creation of national monuments and the embellishment of its structures by works of sculpture or mural painting. The artist active in these fields can profit by the government's largesse. There is no guarantee, of course, that this union of artist and government will bring forth a work of genius. Yet federal sponsorship in this area can accelerate progress.

(Continued on page 68)



JOHN M. CONLY

Both presidential candidates seem to think music is a good thing and we should have more of it, amen. That's about as far as they'll go. Both cannily regard askance the bogeyman of Federal interference in, or control of, the arts. I use the term bogeyman advisedly. Many children are honestly afraid of bogeymen. For all we know, maybe there really once were bogeymen—night prowling Neanderthals, or something of the sort. But there aren't any more. Same thing goes for sinister government control, be it in the arts, the sciences, or education. I talked ten years ago to Edward Johnson, then retired as Metropolitan Opera manager, and five years later to Erich Leinsdorf, then betwixt the Rochester Philharmonic and City Center. Both still paled at

(Continued on page 68)



ARLAN R. COOLIDGE

The United States has a great reservoir of musical, artistic, literary and theatrical talent—both creative and performing—and with it a need and desire to develop and present this talent in a meaningful way. Our accomplishments to date have been the result largely of private and local sponsorship and were it likely that these forces could go on with all reasonable speed to fill the gaps and complete the job there would be slight justification for the creation of a federal body in a government already heavy with commissions and bureaus. But there are unforgivable gaps which neither independent groups nor combinations of them have the time or resources to fill. I need hardly refer to the shockingly inadequate financing of most of our orchestras, the lack of

(Continued on page 68)



MILES KASTENDIECK

As music has been attributed power to soothe the savage breast, it should carry political importance in establishing a realization of the brotherhood of man. I have heartily endorsed the ANTA program feeling that the interchange of artists, ballet, and orchestras has been most beneficial and enlightening to both sides, but especially abroad where music is so much an integral part of national life. Since the economics of symphony orchestras and opera companies court deficits, government subsidy is becoming inevitable. This does not necessarily mean government regulation, for politicians are generally limited in their knowledge of music and musical organizations. Undoubtedly they would be well counseled to turn over the supervision of such a program to those well-informed

(Continued on page 69)



WINTHROP SARGEANT

The statements by the two presidential candidates on government subsidy for music, published in the last issue of MUSICAL AMERICA, are very general in tone, and this seems to me quite natural and inevitable during a presidential campaign. The test will come when and if the next president tackles the problem with deeds rather than words. Like many people concerned with the arts, I am in favor of some government subsidy, and I favor it for three main reasons. First and foremost, it is desirable for the purpose of bolstering America's international cultural prestige in a world that is becoming increasingly culture conscious. Second, it would provide both financial help and the stamp of government approval for the work of our artists, proving that our national

(Continued on page 69)



DORLE SORIA

Everyone, including our presidential candidates, now seems to agree that support of the arts should be a normal responsibility of government, with aid—according to the project—from federal, state or municipal treasuries. It is also recognized that cultural exchange between countries is beneficial from the political to the personal level, and that musicians, blessed with an international language, make the ideal "ambassadors of good-will". But, though practically everyone approves of government money for educational and cultural exchange programs, many still oppose federal support of the arts at home. They fear "government subsidy" will bring "government control" and will threaten the "freedom of the arts". To me, this apprehension seems dated. First,

(Continued on page 69)



HELEN M. THOMPSON

In deference to my colleagues in the American Symphony Orchestra League, the following remarks must be introduced by a qualifying statement. The opinions herein stated represent only my own personal viewpoints and in no way reflect an official position on the part of the League, its Board of Directors, officers or members. My opinions on the future role of the federal government in the arts are based on extensive study of symphony orchestras and community arts councils in large and small cities of the U.S., on only limited knowledge of the operations of orchestras in countries in which central governmental direction and subsidy are traditional, and on some personal experience with several U.S. governmental departments and agencies in joint work and

(Continued on page 69)

GIUSEPPE VERDI'S FIRST SUCCESS — A MIXTURE OF DROSS AND GENIUS

BY OTTO LEHMANN

NABUCCO

For the first time in its history, the Metropolitan Opera this season is performing Giuseppe Verdi's third opera, "Nabucodonosor". "Nabucco", as the work is called for short, is the opera which started the young composer on his road to world fame.

At its first performance at La Scala on March 9, 1842, an enthusiastic audience acclaimed the work vociferously and went into frenzies of applause. It must certainly have been bewildering for the 29-year-old Verdi who, after the dismal failure of his second opera, "Un giorno di regno", had resolved never to write another note. He was indeed deeply indebted to Temistocle Solera, the author of the libretto, and to Bartolomeo Merelli, the director of La Scala who forced it on him, for it was the lyrics to the now famous chorus, "Va pensiero sul' ali dorate", which prompted Verdi to come out of his self-imposed and premature retirement.

There were two basic reasons for the triumphant success "Nabucco" scored on this memorable night. The first is the music which, in spite of its obvious lack of originality (with a single exception which will be discussed later), is imbued with such compelling vitality and such forceful rhythms, particularly in the first act finale where they take on an air of fury and defiance, that the listeners were electrified.

The second is the beautiful poetry

of the chorus, "Va pensiero", in which the captive Hebrews express in a broad and somber melody their grief over the loss of their country and freedom, and which kindled the nationalistic sentiment of the Italians who were themselves living under foreign domination at the time. Were they not also a nation longing for deliverance from the yoke of the loathsome Austrian oppressor? Delirious with patriotic enthusiasm, their applause mounted to almost frightening proportions. The number had to be repeated and Verdi had become the man of the hour.

The opera has much that is commendable. Solera's libretto of the biblical subject is excellent from the standpoint of scenic structure and language, and the musical characterizations of the three protagonists are outstanding and unusually descriptive. It is in particular Abigaille, the evil force in the opera, whose music is a veritable painting of her emotions which are dictated by the desire for revenge and the all-consuming ambition to usurp the throne. It is only in her aria, "Anch'io dischiuso un giorno", in which she reveals gentler feelings in her unrequited love for Ismaele, the nephew of the king of Jerusalem. It should be mentioned that Ismaele, the tenor in the opera, has no aria.

The humility and absolute faith of Zaccaria, the high priest of the Jews is movingly portrayed in his prayer, "Tu sul labbro de' veggenti", which

is also noteworthy for its exquisite orchestration. Six celli, divided and joined later by solo viola and solo contrabass, lend it the air of an ancient liturgy. This aria is the big surprise in an otherwise heavy and noisy orchestra score in which the ophicleide still takes the place of the bass tuba. The opening phrase of the recitative preceding the prayer, "Vieni, o Levita", has its parallel in Rigoletto's monologue, "Pari siamo", and the first four notes of Zaccaria's cabaletta in the opening scene of the first act, "Come notte a sol fulgente", are identical with the first four notes of "Va pensiero".

The other side of the high priest's personality, his awe-inspiring dignity and authority are most impressively brought to the fore in the prophesy, "Del futuro nel buio discerno", in which he foretells the final doom of Babylon. Musically speaking, Nabucco, the king, does not come into his own until his duet with Abigaille, unquestionably not only the highlight of the third act but the entire opera as well. It is in the middle section where Verdi has tapped for the first time his very own resources. Nabucco's plaintive cantilena, "Oh di qual onta aggravasi", and even more so the sweeping melody of Abigaille's grandiose phrase "Oh dell' ambita gloria" are born of true Verdian inspiration. Most of Nabucco could have

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PROFILE AT 60

to AARON COPLAND
music is an
ever-growing
organism

BY LESTER TRIMBLE

On the 14th of this month, Aaron Copland will have his 60th birthday. Somehow, it is hard to believe. Though three generations of American musicians have come to their majority during the fully-flowered years of his career, and to them it seems that Copland has shone forever in the galaxy of American composers, it also seems that Copland and his music are as young as they were twenty years ago. His public image and that of his music were fully formed then and have not substantially changed. When a Copland premiere is scheduled, people gather to hear a work they know will be cogent and alert; unheavied by age or ostentation.

In physical appearance, too, Copland retains the same lean, urbane look that has always characterized him. There is no more bulk about his person than there is about his music. The expression on his face may be thoughtful, private, wryly examining or hilariously amused: it is never (at least in public) dark with moroseness or Romantic introspection. Copland would seem to be a classicist not only as a composer, but as a man as well.

Though he is generally called the Dean of American composers, Copland is constitutionally incapable of becoming a gray eminence. His air of informality (which is really a miracle of elegantly disguised formality), his eager interest in new music, and his respect for the work of younger composers, all preclude his becoming a static, institutional figure from which Olympian pronouncements issue with a clang of bells. He cannot by any method be led to make a pompous or pedantic statement.

Music, to him, is a historical and artistic organism on the move. If it passes before his observant faculties, he will note its behavior and direction. But the most insistent interviewer would never elicit from him a statement implying that the organism had paused and could be seen in a fixed position. He might say that it had come from the North and was heading West. He might even describe it, tentatively, as it looked for the moment. But an implication that change was impending would always be there.

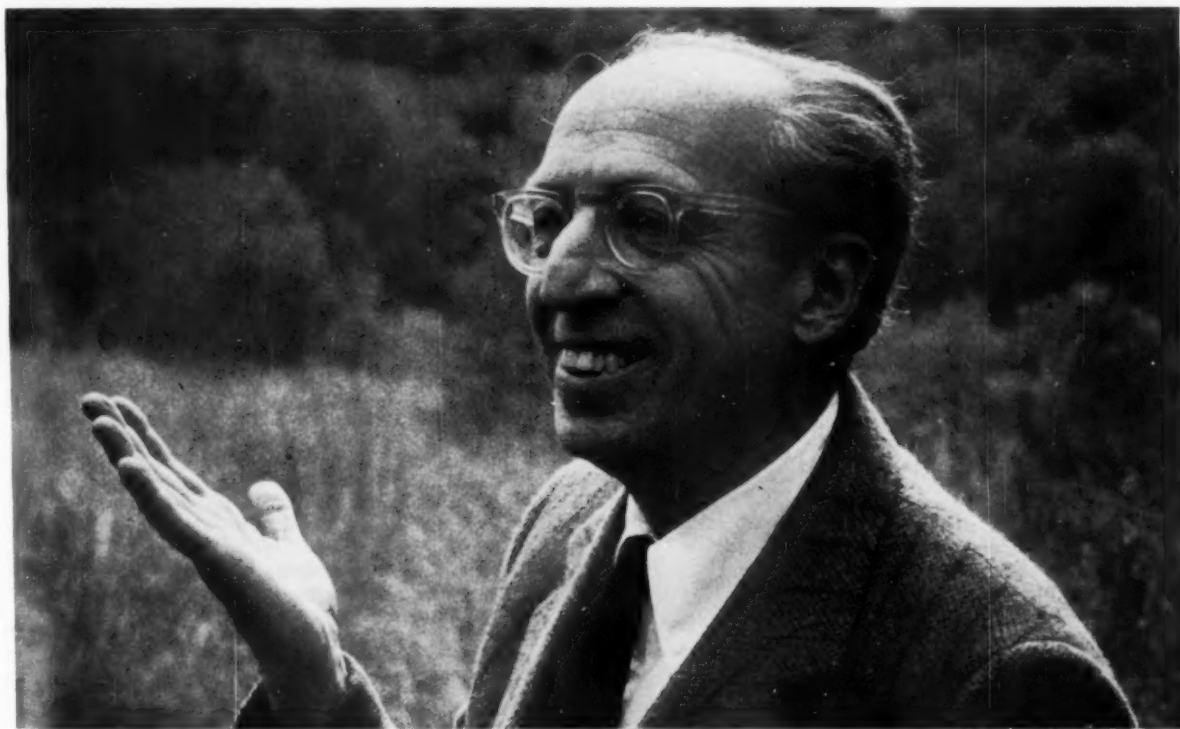
Copland's flexible and permissive

attitudes toward music stem from qualities of personality he must have possessed as far back as his 'teens, as well as from his training and experience in Paris during the 1920's and the happy juxtaposition of his career with that of Serge Koussevitzky. He is quick to affirm, and has done so in writing, that the element of timing had a considerable influence not only on his career, but on the overall course of American music from the 1920's up to the present.

The story of his meeting and studies with Nadia Boulanger is well known. The fact that she provided a direct link between the young Copland and the director of the Concerts Koussevitzky, subsequently the conductor of the Boston Symphony, is also a matter of record.

What is not so well known is that Copland, even in his twenties, when he was still young in his acquaintance and friendship with Koussevitzky, was already doing much more than simply looking out for his own affairs. At least one established composer can remember a crucial day in his youth when

(Continued on page 36)



Exclusive MA Photo/John Ardoin

MUSIC WEEK IN TUSCANY

FETE AT SIENA HONORS ITALIAN COMPOSERS WHO "DARED" TO WRITE NON-OPERATIC MUSIC

By GIULIO CONFALONIERI

(This is the first contribution of Giulio Confalonieri, MUSICAL AMERICA's new correspondent in Milan. Mr. Confalonieri is one of Italy's most distinguished musical scholars and critics.)

Every festival should have a definite character, and the Musical Week in Siena is indeed one of the most individual events in Italy. Its setting in an ancient Tuscan town, rich in architectural glories of the Middle Ages and Renaissance, comes to a climax in the cathedral which provided Wagner with his image of the temple of the Holy Grail. But what makes the festival unique is the presence in Siena of the Accademia Chigiana, founded, endowed, inspired and ruled by Guido Chigi Saracini. It is he who decided that the Musical Week should be dedicated to the works of Italian composers who were no longer alive.

The Musical Week was set aside for Italian composers because Count Chigi felt that Italy, unlike other countries, had long forgotten the works of such great composers as Monteverdi, Carissimi, Alessandro Scarlatti, Vivaldi, Tartini and Boccherini. He enlisted the help of Alfredo Casella, Sebastiano Luciani (now dead), and many others. Thanks to the Musical Weeks, a great number of concerti by Vivaldi came to light; Cimarosa's fame was enriched by operas no less lovely than his "Matrimonio Segreto"; Alessandro Scarlatti emerged as the first creator of a totally comic melodrama; and, finally, thanks to the Academy's research it became evident that the monodic style had developed not only in Rome and Florence, as had been thought, but was a phenomenon which spread rapidly throughout the greater part of Italy.

In the summer of 1960, the Committee for the Musical Week was faced with several conflicting, self-assigned

tasks. It seemed equally essential to celebrate the 300th anniversary of Alessandro Scarlatti's birth; the 250th of Pergolesi's and Cherubini's 200th. It was also imperative to find and perform a melodrama that had not been produced since its initial performance.

The commemorations were handled by selecting a forgotten Scarlatti "Miserere", some passages from Pergolesi's "Oratorio for the Death of St. Joseph", composed at the age of 20 and preserved in a single copy in the Florence Conservatory, and Cherubini's second "Requiem" in D Minor for male voices. Also programmed was the opera "I due baroni" by Domenico Cimarosa written nine years before the "Matrimonio Segreto".

As for the historical theme of the "Week", Count Chigi and his collaborators came up with a most original idea. They thought it might be interesting to bring to public attention the works of Italian composers who, in the second half of the 19th century, bravely and in obscurity wrote symphonies, quartets, sonatas and songs, when Italian audiences were interested only in operas.

Those were hard times. Verdi, the highest God in the period's Olympus, declared that the field was neatly divided. Opera belonged to the Italians; the symphony to the Germans. This un-historical, rash pronouncement gave rise to all kinds of sophistries. People tried to distinguish between "music of the heart" and "music of the mind", the first, of course, pertaining to the Italians and the second to the Germans. Mascagni announced that when he ran out of inspiration he would start writing symphonies.

Under these conditions, an Italian master who dared to compose orchestral pieces, string quartets or piano sonatas counted either as a traitor to his country or, at best, a pedant and a snob.

The most important composers of the late 19th century who had, despite public indifference, composed so-called "pure" music were represented in this summer's programs in Siena. They were Antonio Bazzini, Giovanni Sgambati, Luigi Mancinelli, Antonio Scontrino, Vittorio Maria Vanzo, Giuseppe Contin, Giovanni Rinaldi, Giovanni Martucci, Marco Enrico Bossi and Ettore Pozzoli. During their lifetime the extreme popularity of opera let their work pass unobserved. When concerts again became fashionable, public interest concentrated on Respighi, Pizzetti, Casella and Malipiero. The 17th Siena Festival thus honored men who were exiled by the unfavorable musical climate of their time.

Listening in Siena to Antonio Bazzini's C major quartet, written about 1870, one came to understand how prophetic Schumann's praise had been when, in 1847, he wrote of the youthful composer from Brescia: "This lovable artist whose expression reflects serenity and a love of life, has great talent, spontaneously inclined to creation." Quar-

tets by Sgambati and Scontrino were excellently performed by the Pina Carizzelli Quartet. Giovanni Rinaldi's piano pieces, composed between 1885 and 1890, contained surprisingly prophetic passages of impressionism. Vanzo's Piano Sonata was singularly original. His fine songs were performed by Gloria Davy and the pianist Mario Delli Ponti.

The symphonic evening was entrusted to the authoritative conductor Franco Capuana. It was especially brilliant because of an admirable orchestration of the Mancinelli Scherzo entitled "La Fuga degli amanti a Chioggia". Admirable also was the Suite Op. 26, by Marco Enrico Bossi, which was constructed with a stringent sense of form; rhythmically articulated in the first and third movements (Praeludium and Ker-messe) and full of poetic yearning in the second (Fatum).

The "Canzone dei ricordi" by Martucci and the "Allegro di concerto" by Ettore Pozzoli deserve special mention. The "Canzone", for a woman's voice and chamber orchestra, strikes one as the invention of a non-Italian composer. It is so intense, so indefinite, so ecstatic and dreamy in its musing. The musical treatment betrays a Wagnerian origin, but the content recalls the unassuageable yearnings of Hugo Wolf. The "Allegro di concerto" for piano and orchestra is well known in Italian musical circles. The solo was entrusted to the brilliant pianist, Alberto Mozziati and thanks to this happy fact, it was warmly applauded.

In the concert dedicated to Alessandro Scarlatti, Pergolesi and Cherubini, it was interesting to compare their approaches and solutions to the problems of sacred music. For the youthful Pergolesi, problems did not really exist. In his "Oratorio per la morte di San Giuseppe", one has the impression that he simply adhered to the biblical injunction "Laudate Dominum in organo et in cymbalo". His instinctive point of view was that so long as a tune welled forth from a fervent spirit, it could serve as homage to God's greatness. He counted on the allegorical power of music, on the manifold possibilities of its significance to carry his assigned message.

While the little symphony in the "Morte di San Giuseppe" and the two ensuing arias ("Morono le fenici" and "Appena spira aura soave") could easily find their place in the "Serva padrona", the "Olimpiade" or "Livieta a tracollo", nevertheless, when sung under the vaults of the basilica of the SS. Annunziata they were like a floral homage, an unpremeditated offering of a pure soul to a remote and inscrutable paternal godhead.

On the other hand, Alessandro Scarlatti, composing at the height of the baroque period, was quite unwilling to renounce the interplay of emotions as contrasted in the colors and volumes of this style. But thanks to something innate in him, and adhering to earlier traditions, he instilled in his church

music an austere tone that recalls Palestrina, Orlando di Lasso and Vittoria. His "Miserere" in E minor is part of a group of compositions for Holy Week, composed for Prince Ferdinando de Medici between 1705 and 1708, which he forwarded to Florence with the explanation that he had been inspired by Palestrina's style. Composed for soprano, mixed chorus and strings, this "Miserere" was sublime in its musical imagery and dignified in its orchestration, which came close to Bach's in its sobriety.

Cherubini's D minor Requiem written in 1836, was intended for performance at the author's own funeral. Compared to the famous Requiem in C minor, written twenty years earlier,

this "Missa pro defunctis" is somber, because of the use of male voices, cellos, double basses, bassoons and solo horns. As in all Cherubini's works we find unexpected, daring touches. There is no dependence upon Mozart, Haydn, Beethoven or Italians of the 18th century. This is a personal world, a grave discourse fraught with allusions.

Under the direction of Ennio Gerelli, Cherubini's Requiem deeply impressed the audience.

After the rediscovery of Cimarosa's "Italiana in Londra", as well as his "Astuzie femminili", "Credulo", "Gian-nina e Bernardone", "Maestro di cappella", and "Impresario in augustie", his "Due baroni", an intermezzo in two parts for five singers, proved him to be

a musician, who, throughout thirty years of activity, managed to remain at the highest level of invention and theatrical technique.

The "Due baroni", conducted by Bruno Rigacci, was performed in the enchanting theatre of the "Rinnuovati". The singers were Eugenia Ratti, Edda Vicenzi, Luigi Pontiggia and the two delightful "buffi" were Carlo Badioli and Renato Cesari.

Pictures: Left to right—Count Guido Chigi Saracini. A scene from "I due Baroni". Palazzo Chigi Saracini, seat of Chiagiana Musical Academy. Count Chigi, left, and Giulio Confalonieri. Alfred Cortot holds master class at the Academy.



Foto Grassi

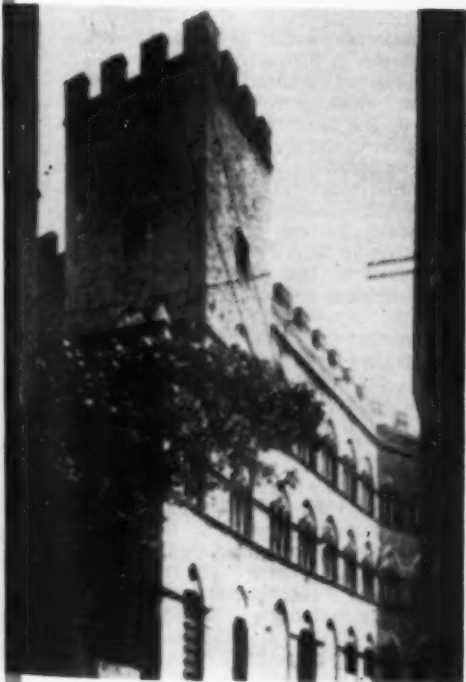


Foto Grassi





THE ART OF BOULEZ

*a new synthesis
of word and music*

By ERNST THOMAS

This discussion was inspired by a novel musical work, the "Poésie pour pouvoir", by the 34-year-old French composer Pierre Boulez, which was composed in the summer of 1958 for the Baden-Baden Radio and given its world premiere at the Donaueschingen Music Festival that fall. Divided as opinions were about the success or failure, the worth or worthlessness of this work, one fact was abundantly clear, namely that a synthesis of contemporary artistic means of expression had been attempted.

Since this work is based on a literary subject, a synthesis of work and tone arises. And since Pierre Boulez uses not only the instruments of the orchestra but also the resources of electronic music to achieve his sonorities, a further synthesis of instruments and electronics arises. If one then asks about the method of composition and succeeds in discovering the latest stage of compositional consciousness, one encounters not only the fundamental problems of the emotional and the technical, of inspiration and objectification, whose synthesis has always been essential to the creation of works of art, but also a new creative process: a music that so firmly bases itself and relies on calculable structures is now suddenly oriented in the opposite direction and subjected to tension, namely that of unpredictable chance. So we must also deal with a synthesis of calculation and chance.

If one carries this method of observation to the extreme, one must add that the electronic sonorities which play so important a role in Boulez's work, constitute in themselves a synthesis, a synthesis of arbitrarily chosen single tones, which were synthetically produced. But here two different conceptions have already made their appearance: a synthesis can be the result of a scientific technical process, as in this case, the creation of new electronic sonorities as the composer imagines them or as they stimulate his creative imagination. But a synthesis in the philosophical and esthetic sense signifies the combination of diversity into unity, that is, creative synthesis as a spiritual process. Only this kind of synthesis can be discussed in studying a work of art.

When Boulez selected the lyrical texts of Henri Michaux, he did not do it in as elementary a manner as Schubert, when the latter began to set the ingenuous verses of his contemporary Müller simply from the desire for poetry which his music could portray, interpret, and intensify. The esthetic relationship between Boulez and Michaux is no less complicated than the present situation of the two artistic categories which they represent. Since relationships always involve mutual influencing, one can evolve from the poet-composer, Michaux-Boulez, the cardinal question as to which category, poetry

Ernst Thomas is the distinguished music critic of the Frankfurt Allgemeine and editor of the Neue Zeitschrift für Musik.

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Metropolitan

Rysanek in Nabucco

An authentic novelty opened the season of the Metropolitan Opera on Oct. 24, if novelty is the right word to describe Verdi's "Nabucco" which is nearly 120 years old. This was its first performance at the Metropolitan, however, and it has had few performances in the United States since the first one at the Astor Place Opera House, New York, in 1848.

Originally titled "Nabucodonosor", the work is Verdi's third opera undertaken reluctantly in the midst of grief and gloom over the untimely death in rapid succession of his wife and two children and the failure of his second opera, "Un Giorno di Regno". It was an instant success with the Italian populace who saw in its story—the deliverance of the Jews from the Babylonian conquerors—and especially in the famous third act chorus, "Va, pensiero", a reflection of their own burning desire to be free of Austrian domination.

Its success was not all politically inspired, however. The work also contains musical and dramatic concepts (not Wagnerian, to be sure) which dated such reigning favorites as Bellini and Donizetti and pointed toward a new dawn of Italian opera.

Verdi was not yet as strong melodically as he was to become with "Rigoletto", "Il Trovatore" and the other great works of his middle period. Neither did he know yet how to use the orchestra as much more than a great melodeon with a monotonous downbeat and broken chord accompaniment. But his superb ability to create powerful choral effects and sublimely woven ensembles is very much in evidence. (For a more detailed description of the music, see Otto Lehmann's excellent article elsewhere in this issue.)

The present production, staged by Günther Rennert, with sets and costumes by Teo Otto and Wolfgang Roth, has the proper sense of grandeur and spaciousness, and Rennert moves and poses the masses of the chorus with great skill and imagination. Sometimes his groupings, as in the beginning of the third act, have the artistic logic and impact of a fresco. Be it said that the Metropolitan Chorus, trained by Kurt Adler, lived up brilliantly to the major responsibilities assigned to them by both the composer and the stage director. The stage sets relied rather too confidently upon the effectiveness of suggestive vertical panels.

At the musical helm, Thomas Schippers kept a tight and tidy ship. His tempos were brisk; everyone was scrupulously cued for precise entrances; the sound of the orchestra was clean and as subtly nuanced as the score permitted.

The great weight among the principals falls upon the wicked Abigail, false daughter of Nabucco, gloriously sung to a cheering audience by Leonie Rysanek. With its sweeping runs from the highest to the lowest range of the

voice, its awkward intervals, and its—for Verdi—unusual floridity in coloratura, it rivals the vocal terrors of Norma. Its conquest was a triumph for Miss Rysanek.

Rosalind Elias was lovely and sang affectingly the role of the other daughter, Fenena; Cornell MacNeil made a towering entity of the King, Nabucco; Eugenio Fernandi, handsome as the young lover, Ismaele, brought to the role a tenor of exhilarating brilliance and power; and Cesare Siepi, though not in top condition vocally, was an august figure as Chief Priest of the Hebrews, Zaccaria. Bonaldo Giaiotti, as the High Priest of Baal, made his debut as a bass of considerable promise. Paul Franke, as Abdallo, and Carlotta Ordassy, as Anna, rounded out a generally admirable cast.

—Ronald Eyer

Chicago Lyric

Much-Cut Carlos

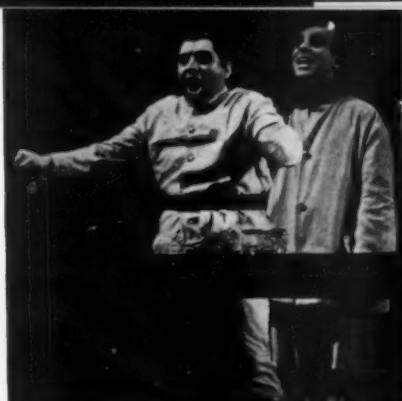
The Chicago Lyric Opera inaugurated its 1960 season with a gala benefit performance of Verdi's masterpiece "Don Carlos" on October 14. The performance was under the direction of Antonino Votto of La Scala, who was making his American debut. The cast was headed by Margherita Roberti, as Elisabetta, Gioletta Simionato, as Eboli, Richard Tucker as Don Carlos, Tito Gobbi as Rodrigo, Boris Christoff as King Philip of Spain, Ferruccio Mazzoli as the Grand Inquisitor, Jean Diamond as Tebaldo, Mariano Caruso as Count Lerma, and Franco Ventriglia as the mysterious Friar. The staging was by Christopher West, and the settings were retained from Robert Fletcher's 1957 production. Michael Lepore was chorus master, and George Lawner supervised musical preparation. This opening was in the grand tradition, with the principal attractions taking place in the aisles, the lobby, and the bar. No mere musical-dramatic performance could compete with this display, especially since the audience nearly drowned out the performers, and the intermissions lasted almost as long as the acts. Since "Don Carlos" is one of Verdi's real *tour de force*, this was doubly unfortunate. Set to a libretto that amounts to nothing more than a catalog of operatic clichés, this work still abounds in the kind of special invention that also marks "Aida", "Otello", and "Falstaff". Lacking any true dramatic motivation, Verdi made this a kind of magnificent oratorio, fixing his characters at crucial and intense moments, and giving them dramatic music to sing. Continuity, apparently nonexistent in the libretto, is provided by a vibrant, fresh-sounding orchestra that probes each new situation with a developing refinement of harmony and vocal-orchestral counterpoint. It is only in the third act that standardized excitement and effectiveness dominate.

This was a truncated performance, eliminating the entire (and important) first act and the ball scene. Even so, it

(Continued on page 20)



A Carolyn Mason Jones



D Carolyn Mason Jones



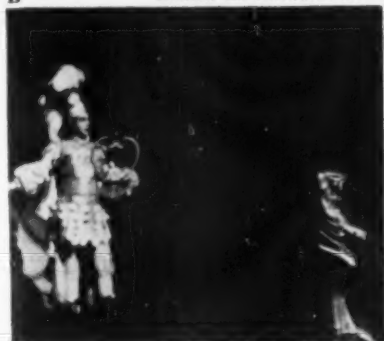
E Nancy Sorensen



B Exclusive MA Photo/John Ardoin



F Exclusive MA Photo/John Ardoin



C Exclusive MA Photo/John Ardoin



G Exclusive MA Photos/John Ardoin



H

PICTURE CAPTIONS

A: San Francisco Opera: Leonie Rysanek (left) and Irene Dalis as The Empress and The Nurse in "Die Frau ohne Schatten".

B: Metropolitan Opera: Cesare Siepi and Rosalind Elias in "Nabucco".

C: New York City Opera: Gerard Souzay and Leopold Stokowski join forces in Monteverdi's "Orfeo".

D: San Francisco Opera: Geraint Evans (left) and Howard Fried in Berg's "Wozzeck".

E: Chicago Lyric Opera: Act II, Scene 2 of Verdi's "Don Carlos".

F: Metropolitan Opera: Cornell MacNeil and Leonie Rysanek in "Nabucco".

G: Metropolitan Opera: Gunther Rennert, stage director, and Thomas Schippers, conductor of "Nabucco".

H: New York City Opera: Anna McKnight and Norman Treigle in "The Prisoner".

(Continued from page 18)

was a long evening. Although most of the cast acquitted itself honorably, there was no central flame to illuminate the performance. It just never caught fire. Maestro Votto, who was in the best position to rescue it, is simply not that kind of conductor. His performance, though, had everything but fire. He obviously knew the score by heart, and with gentle effectiveness drew from both orchestra and vocalists a continuously molded, sensitive musical line. Boris Christoff's Philip, once one got over the unescapable illusion of Boris in Spanish clothing, was the one magnificent performance of the evening. Vocally and dramatically controlled and coordinated, he made of his scene with the Grand Inquisitor an almost symphonic experience of significant development. Gioletta Simionato was vocally superb as Eboli. From top to bottom of her considerable range, her voice has a floating quality, lovely to hear and exciting when molded into strong musicianly phrases. The first scene of the third act thus became the high point of the opera, beginning with Christoff and the Inquisitor, and closing with Simionato's "Ah! piu non vedro..." which came as close as anything to bringing down the listless house.

Tito Gobbi sang Rodrigo in fine voice and Richard Tucker's voice still retains its highly individual quality. Both of the men, however, sang in the special operatic tradition that dictates the punching out of each tone like so many baseballs into the audience, in order to achieve the desired effect. On this occasion, at least, the technique was ineffective. Margherita Roberti, as the weak Elisabetta, proved to have an undistinguished voice and very little stage presence. In the smaller parts, Ferruccio Mazzoli was excellently grave in his scene with Christoff, and Franco Ventriglia sounded properly Commendatore-like in singing the Commendatore-like music of the ghost of Charles V.

—Ben Boretz

San Francisco Opera

Golden Girl Returns

The San Francisco Opera began its 38th season on Sept. 16 with "Tosca". But the real news had to do with a successful revival of the problematical Puccini Western, "La Fanciulla del West", under the baton of Francesco Molinari-Pradelli and the stage direction of Dino Yannopoulos. When last produced here, 17 years ago, the language was English and the tenor was unromantic. This time, with a strong cast singing in Italian, the work was received with far more enthusiasm.

The sets were the old ones touched up. But the new production was further enhanced by a marvelous new curtain with a projection on it of an old, snowy Gold Rush photo.

Dorothy Kirsten was an appealing Minnie. Tito Gobbi, looking like a lecherous old cattle baron, was superbly menacing and sonorous as Rance. Sandor Konya, in his American

debut as Johnson, made a winning impression with his lyric heldentenor. His projection may not have been flawless, but his voice is healthy and beautiful, with a pulsating quality that cuts through to the heart. He tends to lumber around a bit, but his personality is agreeable.

There were some titters from the audience when a handful of snowflakes pitched outside the second-act cabin door, brought to mind W. C. Fields, "Tain't a fit night out for man or beast"! But cheers went up when a pair of well-ridden horses charged across the stage in the last act. With or without equine assistance, however, this production of "La Fanciulla" provided a brightly entertaining evening at the opera.

—Arthur Bloomfield
Reports on "Die Frau ohne Schatten" and other San Francisco productions will be reported in our December issue.)

New York City Opera

Italian Novelties

Two works spanning Italian operatic history from the very beginning to the present day opened the New York City Opera season on Sept. 29, with Leopold Stokowski in the conductor's chair. The works were Monteverdi's "Orfeo", the first musical entertainment generally recognized as opera and originally performed at the court of Mantua in 1607, and Luigi Dallapiccola's "The Prisoner" which dates from 1948. Both were new to the City Opera repertoire.

Any comparison of these pieces would, of course, be ridiculous; but, curiously, they do have something in common—not much happens in either of them, dramatically, and both could just as well be produced oratorio-style so far as plot development and stage action are concerned. Is Italian opera looking backward to the static posture of the embryo? One might think so from this single example.

Making his first appearance as a stage director with the company, Christopher West was given a free hand and a bundle of money for the productions. Donald Oenslager's sets and costumes for "Orfeo" were lavish in the over-dressed 17th-century manner and there was even a *deus ex machina*, in the form of a chariot on a cloud, to bear Orfeo and Apollo heavenward.

Presumably to gain time for "The Prisoner", the score of "Orfeo" was heavily cut—by as much as a third, I would judge—and this was a pity because almost all of the music, though rather monotonous in tempos, is very beautiful. What we heard of it was beautifully sung, too, by Gerard Souzay making his first appearance with the company in the title role. Looking more like a god than the gods themselves with his majestic headdress and towering plumes, he sang with surprising operatic volume to one who knows him only as a recitalist, and he amply demonstrated that he is as much the master of Italian style as he is of French. In fact, style, with the unbending dignity

of a masquer, was the key quality which he brought to the performance. Others in the cast, including Doris Yarick, Regina Sarfaty, Joshua Hecht, Frank Porretta and the solo dancers, tried with varying degrees of success to keep their performances at the same stylistic level. Miss Yarick, who was making her debut, and Mr. Hecht managed quite well.

Mr. Stokowski tried the interesting experiment of using period instruments in the orchestra, including such oddities as the regal, *organo di legno*, chitarrone, lute, et al. Though players of some of the wind instruments had difficulty controlling the tone and pitch of their primitive contraptions, the total effect was most pleasant and revealed in a striking way how different 17th-century music sounded in its own time. Many characteristic and fetching tonal qualities have simply disappeared with the mechanical refinement of the string and wind instruments, although some of them are preserved in approximation in certain reed stops of the modern organ.

Dallapiccola's opera is a Kafka-like, and occasionally Webern-like, expostulation on liberty of the individual and its ageless suppression by political and ecclesiastical dictatorship. The tyrant in this case is Philip II of Spain, but it could just as well be Hitler, Mussolini, Stalin, or any other latter-day enslaver of men's minds and bodies.

The burden of the exposition falls upon the Prisoner himself, who is nameless; and the agonies of his soul—and his hope—are the substance of the unrelievedly emotional score. Here Norman Treigle displayed his stature as one of the finest dramatic actors among our younger opera singers. He sustained the intensity of his grueling role with endless resourcefulness in movement and projection aided by a rich voice (grown in volume, it seemed) which he flexed and colored at will. Fully engaged and dedicated to her task, too, was Anne McKnight, heart-searing as The Mother. Richard Cassilly was burly and believable in his symbolic dual role as Jailer and Inquisitor.

The music, frequently tonal in its melodic flow for the voices, is severely dissonant in a huge orchestra bristling with added percussion (the orchestra was cut down numerically to fit the confines of the City Center pit). Serial techniques were in evidence, but no elaborate 12-tone scheme was discoverable at the first hearing. Peculiar sounds emanated from a chorus hidden somewhere out of view, but the amplification was so weak that it was difficult to catch what they were doing. Since one of their episodes ends on a high C, perhaps it was just as well to be no better appraised of Dallapiccola's choral writing.

Mr. Stokowski proved an exacting yet sympathetic conductor. He kept complete faith with his composers—the contemporary as well as the ancient—and before the great Monteverdi masterpiece (except for the cuts) he was humility itself.

—Ronald Eyer

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NATIONAL REPORT

Chicago

Sviatoslav Richter Makes American Debut

Sviatoslav Richter, the reputed giant among contemporary Russian pianists, made his American debut here on October 15, when he appeared as soloist with the Chicago Symphony Orchestra in the Brahms Second Piano Concerto. Erich Leinsdorf conducted, replacing Fritz Reiner, whose illness has forced him to take an indefinite leave of absence. Even from this one appearance, it was evident that Mr. Richter ranks among the foremost performers of our time. Conviction, strength, and intelligence informed every bar of his performance. It was one of the most deeply impressive I have ever heard.

This concerto is notorious for its length and difficulty. Its relationships and proportions, held in delicate balance as is always the case in the best Brahms, are extremely difficult to realize as an organic whole. But Richter possesses the kind of commanding musical intelligence that absorbs such difficulties with no strain and re-creates the large, living totality of a work while investing each phrase with its own individual shape.

This was revealed in the performance through rhythmic and tonal balances of the most subtle kind. Even from the first attack, one felt a strong and compelling sense of movement toward an ultimate goal. It was a Furtwaengler-like performance, almost languorously deliberate. Yet Richter's rubatos never lost the thread of coherence, but breathed in and out of tempo with perfection. The entire performance was infused with an excitement that came from within, resulting from the sensation that

every proportion was exactly right.

In a smaller sense, too, there were rich and delightful discoveries about a work with which one felt perhaps over-familiar. Slowing the Scherzo from Allegro to Andante brought forth a luminosity of orchestral texture that has always been missing from this movement. Another breathtaking experience was the nearness to chamber-music, with its qualities of intimacy and concentration, achieved in the slow movement. Here the most delicate sensitivity to detail never reached the point of affectation.

Richter's technique is transcendent; beyond criticism. Apart from slight forcing of tone in the passages where everyone must force or drown, the sound he produced was as clear, varied, and tonally lovely as any that one has heard. Difficult double trills and runs were not only articulated (and with what a sense of phrasing!) so that one could distinguish each single note, but every note was made beautifully worth hearing.

Along with his intellect, musicianship, sensitivity, and technique, Richter is also abundantly endowed with the elusive quality we call "temperament". I take this to signify the ability to galvanize every artistic moment into an experience. To only a few music-makers is this power given, and even among these few, Richter's place is high.

Such a performance, especially of a work like this, cannot be achieved without perfect rapport between soloist and orchestra. This was lacking at first, as Leinsdorf's orchestra seemed to be forcing a slower tempo. But almost immediately after the orchestral exposition, Richter's idea of the concerto began to communicate to Leinsdorf, and the result from then on was almost miraculous fusion.

The program began with a fresh and exciting reading, in Leinsdorf's athletic but sensitive manner, of the Beethoven "Leonore" Overture, No. 3. Mozart's G minor Symphony, played second, was less successful, suffering from manner-

isms that made for too much Leinsdorf (who is, to be sure, an attractive musical personality) and too little Mozart.

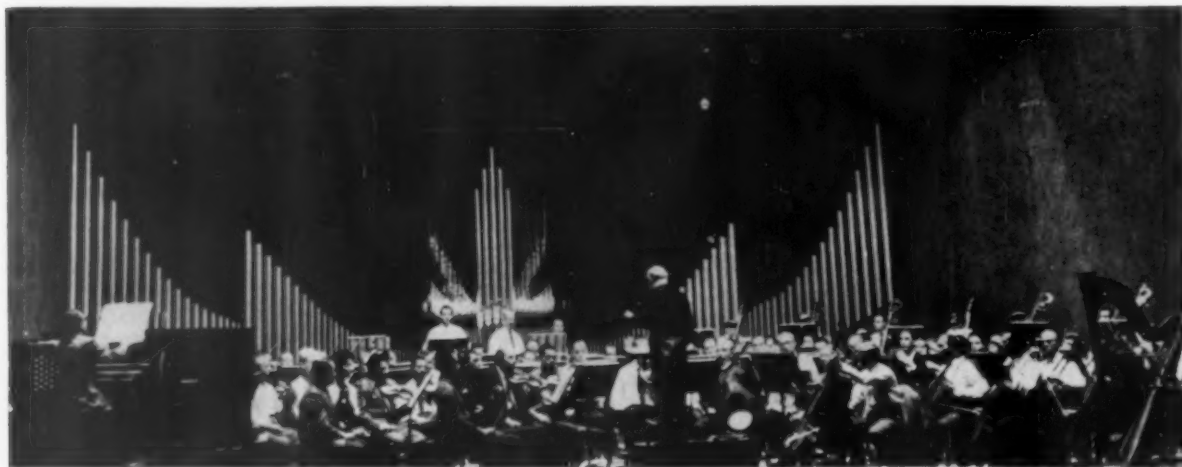
Two days before the Richter debut, on October 13, the Chicago Symphony had opened its season under the baton of Walter Hendl, the associate conductor. The program was standard: Wagner's Prelude to "Die Meistersinger", Schumann's Second Symphony, and Prokofiev's Fifth. The performances were, without exception, dull and routine. This was a pity in the case of Schumann, which is one of that composer's most remarkably successful orchestral works. The timid performance, including a Scherzo that tripped along at a trivial Mendelssohnian tempo, and a totally matter-of-fact slow movement, robbed this work of all its intense vitality.

The unpleasant result of the same kind of performance applied to the Prokofiev Fifth was to expose the mediocrity of these once-beloved, flabby anachronism. Even had it been well played, it could not have supported an entire second half of a program begun so weightily.

The orchestra, it was clear, is a superbly disciplined ensemble, capable of nearly anything. On this occasion, almost nothing beyond conservatory competence was demanded of it.

The Fine Arts Quartet presented the second in its chamber-music series, with the New York Woodwind Quintet as guests, on Oct. 5, in the Prudential Auditorium. The Quartet opened the concert with a performance of the Haydn Op. 76, No. 2, that suffered from unsteady intonation, uneven balance, and a heavy-handed approach. The New Yorkers played the Hindemith Kammermusik, op. 24, No. 1 as if they had collectively composed it, and provided a happy contrast. The final work, for which the two ensembles were joined by Harold Siegal, bassist, was Beethoven's Septet, Op. 20. The performance predictably combined the qualities of both ensembles.

—Ben Boretz



Exclusive MA Photo/John Arden

Eugene Ormandy and Paul Callaway premiere Samuel Barber's "Toccata Festiva" in dedication of the new Aeolian-Skinner organ in Philadelphia's Academy of Music given by Mrs. Efrem Zimbalist to the people of Philadelphia

Philadelphia

Barber Premiere

The opening of the Philadelphia Orchestra's 61st season on September 30 was an event that produced considerable emotion and excitement. The concert marked the beginning of Eugene Ormandy's 25th season as permanent conductor of the Philadelphia Orchestra and the audience accorded him a standing ovation at his initial appearance.

The concert also saw the unveiling of the new and imposing Aeolian-Skinner organ with its array of black and gold pipes at different levels, forming a background for the familiar faces and figures of the orchestra personnel. The organ was the gift of Mrs. Mary Curtis Bok Zimbalist in memory of her father Cyrus H. K. Curtis. Mrs. Zimbalist had especially commissioned Samuel Barber to write a dedicatory piece for the occasion and this was heard as an opener — the *Toccata Festiva* for Organ and Orchestra.

The composition, expertly written, proved sonorous and majestic in scope, giving the organist, Paul Callaway of Washington Cathedral, plenty of opportunity to exploit the instrument and to display his considerable technique, which was particularly impressive in a long pedal cadenza. Mr. Barber was on hand and was accorded a warm reception.

With the new instrument in mind, Ormandy had also programmed Saint-Saëns Symphony No. 3, often known as the "Organ Symphony". It was a pleasure to hear this elaborate and frankly melodious piece, studded with chromaticisms so characteristic of its era. More in the traditional vein was Ormandy's unusually fine reading of Beethoven's Seventh Symphony.

On October 7, the Philadelphia Orchestra gave its second program of the new season, featuring a "Concerto for Improvising Instruments and Orchestra" by Lukas Foss. This proved to be a sort of symphonic jam session, beguiling

for its air of improvisation, its tripping rhythms, its unusual bits of orchestral coloration and provocative figurations. Mr. Foss and his four associates sat in a semicircle at the front of the stage, demonstrating imagination and ingenuity as they improvised within the solid orchestral frame written by Foss, Dufalo, Drasnin and Delancey. This made fascinating listening and proved also a source of wonder that all hands kept together with no detectable slipup. The rest of the program seemed conventional, though it was a pleasure to hear so fine a performance of Sibelius' noble Fifth Symphony and of J. C. Bach's *Sinfonia for Double Orchestra*. The afternoon concluded with a bangup reading of Respighi's "Feste Romane", one of the noisiest of all symphonic pieces.

On Sept. 25, the Philadelphia Museum of Art presented its first concert of chamber music, featuring the String-art Quartet, Henry C. Smith, trombonist, and Peter Serkin, 13-year-old pianist-son of Rudolf Serkin. The initial work, a Quintet for Trombone and Strings by Roger Goeb, was divided in two lengthy sections, a dot-and-dash type of movement followed by an idyllic stretch of broad melodies. Also heard was George Rochberg's extraordinarily difficult and complex String Quartet (1953), which was given an excellent performance. Technically very knowing, Rochberg's music is thoroughly idiomatic of his day and age—searching, restless, often tortured. The hit of the concert, however, was young Mr. Serkin's wonderful playing of the Bartok Piano Suite No. 14, which was put forth with great aplomb and musicality.

—Max de Schauensee

New York

No Leventritt Winner

The annual Leventritt Award concert has come and gone without a winner. Three gifted young pianists reached the finals, and each played a concerto

with Milton Katims and the Symphony of the Air at Carnegie Hall on Oct. 12th. The distinguished board of judges found none of them to be "fully equipped for a professional career." The decision was announced by Leonard Bernstein, and he reported that it had been made with deliberation and anguish.

The finalists and the works they performed were: Kenneth Amada, Beethoven's "Emperor" Concerto; Bela Szilagi, Rachmaninoff's Concerto No. 1; Michel Block, Brahms's Concerto No. 2. The lion's share of the applause went to Mr. Block, a 23-year-old pianist from Mexico City.

The three young artists will receive cash prizes for being finalists, as well as solo appearances with forty-eight orchestras throughout the country.

The judges were Abram Chasins, Leon Fleisher, Gita Gradowa, Gary Graffman, Leopold Mannes, Nadia Reisenberg, Rudolf Serkin, Alfred Wallenstein, Leonard Bernstein, Claude Frank, Mieczyslaw Horszowski, and Eugene Istomin.

This was the seventh time in the twenty-one years of the contest that no award has been given.

National Datelines . . .

Philadelphia. — The Music Teachers National Association will hold the biennial convention of its 85th year at Hotel Sheraton here from Feb. 25 through March 1, 1961. Theme for the convention will be "Our American Heritage", one which is significantly appropriate to the field of music and the convention city. Shorter than in past years, this convention will be held over a period of three and one-half days.

Chairman of the local committee in Philadelphia is Stanley Sprenger, member of the music faculty at Temple University. Duane Branigan, director of the School of Music at the University of Illinois is vice-president of MTNA in charge of the program. La Vahn Maesch, Lawrence College Conservatory of Music, Appleton, Wis., MTNA President for this biennial, will lead the general sessions.

Seattle, Wash. — Eight instrumentalists and vocalists have been selected for the Seattle Symphony's 1960-61 series under the direction of Milton Katims.

The 11 pairs of concerts, which will again be held at the Orpheum Theatre, will bring to Seattle two world premieres, when Leon Fleisher performs a piano concerto by Leon Kirchner commissioned by the Ford Foundation. Also appearing under the Ford Foundation grant will be Michael Rabin, who will play a new violin concerto by Paul Creston.

Other artists and groups will be Eugene Istomin, Jan Peerce, Brenda Lewis, Joseph Schuster, and the Seattle Choral under the direction of Leonard Moore. Tentatively scheduled for the year's guest artist is Benny Goodman.



Exclusive MA Photo/John Ardoir

Paul Callaway, center, rehearses Samuel Barber's new "Toccata Festiva" for the composer, left, and Mrs. Efreim Zimbalist, right

INTERNATIONAL REPORT

Great Britain

Two Major Festivals

The two big British festivals which have developed since the war and which leave the festival-fan a bare month's gap in his program (after he has sampled Glyndebourne and Aldeburgh during June) are those held at Cheltenham and at Edinburgh. Cheltenham devotes its attention to contemporary British music, a term whose interpretation has caused many heart-searchings and has been used to cover some very poor music.

This year the opening concert set a new standard of performance, when Colin Davis conducted the London Symphony Orchestra in excellent performances of Stravinsky's *Symphony in C* and Britten's *"Sinfonia da Requiem"*. New works included Alexander Goehr's *"Four Songs from the Japanese"*, clever little aphoristic pieces; Francis Burt's rather undistinguished *"Espressione Orchestrale"*; Richard Rodney Bennett's strongly contrasted and effective *"Five Pieces for Orchestra"*; Peter Maxwell Davies' hermetic *Ricercar* and *Doubles* (which had been heard at the Cologne meeting of the ISCM earlier); and violin sonatas by Alan Rawsthorne and Matyas Seiber. Seiber's *Sonata* proved a winner and his mature, personal blend of serial technique and Hungarian melodic elements showed the composer at his very best—making his tragic death in a motor accident in South Africa at the end of September doubly tragic.

Edinburgh is of course a "performance festival" and the only important new work this year was that of Walton's new symphony by the Royal Liverpool Symphony Orchestra under John Pritchard. This held no surprises and did not really clear the composer of the charge of repeating in his later works what he has already said more compellingly before. There was no lack of superficial vitality in the music, but the actual musical invention was disappointing. The Glyndebourne Opera Company gave excellent performances of *"Falstaff"* and *"I Puritani"*, with Geraint Evans and Joan Sutherland as the stars, and also a double-bill consisting of two rather flimsy pieces—Wolf-Ferrari's *"Il Segreto di Susanna"* and Poulenc's *"La Voix Humaine"*.

Star visitors to the festival were the Leningrad Symphony Orchestra, whose all-Russian programs included Shostakovich's fine Cello Concerto (magnificently played by Rostropovich) and a faded symphony by Miaskovsky. When the Russians played in London a few weeks later, Shostakovich's Eighth Symphony made a deep impression and the technical brilliance and occasionally ham flavouring of interpretation (slow

tremolo in the horns and bassoons, and roof-splitting brass) caused much comment. Among the soloists at Edinburgh were Victoria de los Angeles, Ursula Bose and Hermann Prey. Three programs played by the Juilliard String Quartet included a new work by Thea Musgrave, a gifted Scottish composer.

The Three Choirs Festival has suffered from the competition of many musical events which have become annual fixtures, but programs are considerably more adventurous than they were. This year's meeting (held at Worcester) heard first British performances of Janacek's *"The Everlasting Gospel"*, Frank Martin's *"In Terra Pax"* and Petrassi's *Magnificat*. The fact that these works are prepared by amateur societies makes a high standard of performance virtually impossible.

Musical life in London itself is always dominated from the end of July to the middle of September by the Henry Wood Promenade Concerts. Since these have now been taken over by the BBC the programs this year came in for drastic revision by the new Head of Music, William Glock, whose reforming activities have already caused a great flutter in the Corporation and jubilation among the music-loving public. His aim has been to expand the taste of the British public, to achieve a higher standard of performance, and to inject new life (if necessary by shock treatment) into the Music Department. With these ends in view he inserted into the "Prom" programs a number of works by Schönberg, Webern, Stravinsky and Milhaud and even introduced the audience to electronic music in the shape of Berio's *"Perspectives"*. He also brought in two young conductors, Colin Davis and Alexander Gibson, by the side of Sir Malcolm Sargent and Basil Cameron, who have borne the main burden of the conducting in the past.

In the opening days of September the Royal Swedish Opera paid a welcome visit, bringing three contrasted operas which they staged excellently. The first of these was Verdi's *"Masked Ball"*—a production which aroused comment at Edinburgh last year by its insistence on a historically accurate portrayal of King Gustav III. Karl-Birger Blomdahl's *"Aniara"*, though eclectic and lacking in individuality, proved an attraction because of its space-travel theme and a really brilliant production, in which lighting played a large part. Handel's *"Alcina"* provided an opportunity for Elisabeth Söderström and Margarete Hallin to display some excellent singing.

September is the consecrated season for *"The Ring"* at Covent Garden. Two cycles were given, both conducted by Rudolf Kempe, under whom the orchestra of the Royal Opera House and stellar casts achieved some really magnificent performances. Birgit Nilsson, Margaret Harshaw, Hermann Uhde, Gottlob Frick, and Gerhard Stolze were among the singers. Another operatic event, on a different level, was the performance in the Royal Festival Hall of three small eighteenth century operas—

Pergolesi's *"La Serva Padrona"*, Fioravanti's *"Le Cantatrici Villane"* and Paisiello's *"Il Barbiere di Siviglia"*—by a group of Italian singers with the Virtuosi di Roma under Renato Fasano. The most interesting of the three works from the historical point of view, Paisiello's, proved a sad disappointment, and not only because Graziella Sciutti was replaced at the last moment by a young and inexperienced singer. The music inevitably prompts comparison with Rossini's and on every occasion pales into hopeless insignificance beside it. Not even Sesto Bruscantini's Figaro could rescue such humdrum note-spinning, though the orchestral playing was always crisp and stylish.

—Martin Cooper

Berlin

Blacher Premiere

If opera is to survive, it must renew itself. There have been no lack of reforms in dramaturgical, scenic, and musical elements since the turn of the century. Ballet, oratorio, spoken drama, and pedagogical works have become integral parts of the modern musical theatre, which today appears before the public as a transformed thing.

In operatic experiments and achievements Boris Blacher has taken a leading position with his *"Princess Tarakanova"* (1941), *"Die Flut"* (1947), and *"Preussisches Märchen"* (1950). In 1953 he split public opinion down the middle with his *"Abstract Opera"*.

All of his librettos have been based on borderline cases, both morally and socially. They have critical, anti-bourgeois and revolutionary traits, exacting interest and sympathy for people who live outside the bounds of normal existence. They march under the banner of a higher freedom, treading a fine line between tragedy and comedy. Thus they have an inner relationship with the socially critical works of Wedekind, Sternheim, and Georg Kaiser.

From Kaiser, Blacher has taken the
(Continued on page 26)

Caracas, Venezuela

Opera Festival Set

The second Caracas Opera Festival has been set for June 10-30, 1961. The works to be heard include *"Carmen"*, *"La Bohème"*, *"La Traviata"*, *"La Gioconda"*, *"Madama Butterfly"*, *"Otello"*, *"La Forza del Destino"*, *"Il Trovatore"*, *"Rigoletto"* and *"Tosca"*.

Festival officials estimated that about 27,300 persons attended the nine performances during the Festival's first season this past summer. Giorgio d'Andria is the coordinator and general manager. The Sociedad Opera de Caracas is under the auspices of the municipal government.

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THE HAGUE "Full of fantasy, *warmth and lyric singing*." Nieuwe Rotterdamse Courant

ASPEN FESTIVAL "Impeccable phrasing throughout... The unaccompanied Etude #24 was a VIOLINIST'S TRIUMPH." Denver Post

ORCHESTRAL HIGHLIGHTS SEASON 1960-61

ORCHESTRA OF AMERICA, Carnegie Hall, 1st N. Y. C. Performance, *Wm. Schuman's Concerto*, Richard Korn, conductor.

LONDON PHILHARMONIC, *Tschaikowsky Concerto*, Sir Malcolm Sargent, conductor.

MERCREDI SYMPHONIQUE, Geneva, *Alban Berg Concerto*.

HAMBURG SYMPHONIE VEREIN, *Tschaikowsky Concerto*.

MINNEAPOLIS SYMPHONY... Contemporary Music Festival, University of Illinois.

LEADING ARTIST, ASPEN FESTIVAL—Guest Professor, University of Illinois

COLUMBIA ARTISTS MANAGEMENT INC.
Personal Direction: Kurt Weinhold
Associate: Thomas Thompson
165 West 57th St., New York 19, N. Y.

(Continued from page 24)

material of his new opera. The play "Rosamunde Floris" was written in Berlin in 1937, shortly before Kaiser emigrated, and only in 1950 was it performed (unsuccessfully) in Stuttgart, in a "world dernière". It is a drama of freedom, dealing with the exclusive devotion of two human beings. Rosamunde's love for the exotic William lasts just three weeks, and in the shadow of the waxing moon they take leave of each other. Bearing within her the fruit of this love, Rosamunde commits several carefully planned crimes: the falsification of her child's parentage, attempted murder, and murder. To the Benler family, whose son Bruno she marries (the brother of her first victim) she brings happiness and sorrow in a grotesque mixture. The idyl would have remained undisturbed if Bruno, the nominal father of the child, had not betrayed his fiancée Wanda, who nurses Rosamunde during a fever and learns the truth when Rosamunde talks in her sleep. Although she becomes Rosamunde's second victim, her diary betrays the criminal situation. In the death cell Rosamunde has a last moonlight talk with her distant lover.

Gerhart von Westerman has fashioned a libretto from Kaiser's play. Blacher's music is closely adapted to its constructive design within two acts (in six and four scenes). Each scene is complete in itself and separated from the next by an interlude. Blacher has not made an outer distinction between the two spheres, the romantic and the humdrum, middle-class, but he expresses their dualism freely in the tonal language of his score, which calls for large orchestra, an ensemble similar to the Modern Jazz Quartet, and a pure percussion ensemble. These are used both separately and together.

Arias and duets are the exceptions, though they do occur in scenes between Rosamunde and William. Recitative-like song-speech predominates, together with spoken episodes. The accompanying music and the interludes are handled with the utmost and boldest economy, with isolated tones and solo lines characterizing the sound. Pointilistically, the colors of the orchestra create curiously tender and unusual luminosities. Tiny, easily apprehended movement; chordal and color motives underline a dominant idea or situation. A twelve-tone chord breaks into fragments or builds up, as a symbol for the collapse of the dying victims. Metrical and melodic swelling and diminishing create an atmosphere of new and unheard-of dramatic tension. Nothing is conventionally done, and yet every measure remains transparent and audible. In the interludes the principle of the most economical expression of emotion is carried to the utmost.

Erwin Piscator, a director in the contemporary legitimate theatre, has taken a long time to find his way into the opera house. His first production at the Berlin Städtische Oper respects the music without granting it predominance.

He directs the singers as if they were actors, requires from each the quintessence of the character to be portrayed, places the parodistic as well as the romantic and tragic accents securely and accurately. Everything is planned according to the picture, the lighting, the optical conception. Experiment is excluded, except in the scene of the murder of Wanda, where the turning of the chair with the convalescent Rosamunde becomes a gesture for its own sake.

Piscator's idea of using a stage scene of complete transparency has been brilliantly understood by Hans-Ulrich Schmückle, of Augsburg. Plexiglass and other transparent materials endow the wings, furniture, and costumes with glassy emptiness. Fantastic curtains with linear and dot designs contrast with the lush colors of abstract backgrounds. A stroke of genius in the last, divided scene is the wire wall of the death cell beside the skeletons of the palms.

Two great Swedish singers and actresses dominated the stage: Stina-Britta Melander, as Rosamunde, beautiful, as in a sleep-walking scene, mastering the coloratura of the title role with heavenly ease; and Kerstin Meyer, fanatical, radiating intensity, phrasing the taut melodies faultlessly, as Wanda. Helmut Krebs was the prototype of the weak Bruno; the young American baritone Thomas Stewart was a sonorous William; and Peter Roth-Ehrgang and Alice Oelke used their deep voices effectively as the elder Benlers. It was an ideal cast. And the orchestra was conducted by Richard Kraus with control of every element. The success (apart from a few outbreaks of laughter at bizarre lines in the libretto) was scarcely shadowed, and grew from scene to scene.—H. H. Stuckenschmidt

Venice

Modern Masters

Though the repertoire of the 23rd International Festival of Contemporary Music at Venice included an impressive number of new works in their world or Italian premières, it was the music of the modern masters, whether well known or unfamiliar, that won all the honors. Comparisons are odious, but they are inevitable in any honest account of the Venetian happenings. And so it must be said that the founders of contemporary music are still without rivals and apparently without successors. Stravinsky, the Viennese triumvirate, and Bartok remain the architects of this century's music.

This is not a complaint that others have not succeeded in writing masterpieces. Music does not live by masterpieces alone, and there is place in the world for good second-rank music. But it is not too much to ask that even second-rank music should be interesting, and this is precisely what most of the new Venice repertoire was not. Some of it, though composed only the day before yesterday, was already thirty



Willy Saeger

Stina-Britta Melander (seated) and Kerstin Meyer in Boris Blacher's new opera "Rosamunde Floris" in Berlin

to fifty years old, and it could compete with its models neither in subject matter nor (which is more important) in technique or craft. Some of it showed appallingly bad taste, in the sense of being so uncritical of its own ways and means of expression that it irritated cultured ears. Some of it was so derivative or imitative that one would have preferred the simple sin of outright plagiarism (and there were a few examples of that, too). Some of it was still naively equating mere dissonance with modernity, and some considered the mere adoption of serial methods a valid passport.

Even the music of the youngest generation has already lost much of the attraction and promise that it held only a few years ago. Like the paintings and sculpture assembled for Venice's biennial exhibition of art, it is so completely internationalized and standardized that one can hardly distinguish one composer from another. In retrospect, one composition tends to merge with the others. For example: two days after the performance of Stockhausen's "Refrain" and "Kontakte", this reviewer asked several musicians and critics what they remembered about these two pieces. "Refrain" was inevitably described in terms of its instrumentation—"the one with the celeste." "Kontakte" was described in terms of its electronic components, its merciless length, and its interest for the photographers who dogged the performers as they moved from one percussion-jungle to another. (Photographers at these concerts are veritable pests.) The only other remembered detail was the noisy demonstration of approval for the two pieces and, coincidentally, the presence in the hall of a large number of bearded youths who seem to have arrived here just in time for this, the tenth concert of the festival. In other words, the least memorable aspect of Stockhausen's music appears to be the music. The bearded youths, by the way, turned up again at the Cunningham-Cage festivities. Here they were called upon to defend these two heroes from the vocal onslaughts of vulgarians who came to the La Fenice theater expecting a concert of dance and music. A few unbearded people also came. They walked out quietly after ten minutes of this hoax, though a few were trapped until inter-

(Continued on page 32)

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*Preliminary Lists of Artists and Attractions
for the Season 1961-62*



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Joseph Schuster

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Judson Hall Dedicated in New CAMI Building

After 30 years in the same location—the former Steinway Building at 111 West 57th Street—Columbia Artists Management has become the first concert agency in the United States to take title to its own office building and to own and operate a concert hall.

The agency's decision to buy the Carl Fischer Building at 165 West 57th Street, across from Carnegie Hall, was made last summer when the former owners made it known that they planned to vacate the building and put it up for sale. According to Leverett Wright, a vice-president of Columbia Artists and member of the real estate committee, the decision was made at a time when a number of the directors were abroad; two in Italy and others in London and Paris, so that much of the discussion took place by mail and cablegram.

Although many aspects of the property appealed to Columbia Artists Management, such as the fact that it was

on 57th street, traditional New York musical center, and that it was near the site where the Lincoln Center for the Performing Arts is being built, the deciding factor in their purchase of the building was the existence of a recital hall on its mezzanine, formerly called Carl Fischer Hall. Since Carnegie Hall, at that time was expected to be demolished, and with it the smaller Carnegie Recital Hall, it struck Mr. Wright and his associates as imperative that at least one small, acoustically attractive recital auditorium be maintained in the 57th Street area. There was also the engaging prospect of having their own hall for first-run recitals by soloists and chamber-music groups who are under Columbia Artists Management, as well as musicians managed by other firms.

Purchase of the building was made in July of 1959. Columbia Artists' tenancy began almost exactly one year later, and a poster currently outside the

building announces that Joerg Demus, Claude Frank, Lee Luvisi, Nan Merriman, and the New Danish Quartet will be among the artists inaugurating the recital hall's first season of new ownership.

As a gesture of affection and regard for Columbia Artist Management's first president, Arthur Judson, who retired in 1948, the auditorium has been rechristened Judson Hall.

In order to transform one of New York's largest music stores into an office building, it was necessary to tear out completely the interior and show windows, putting in new ceilings, floors, walls, partitions, wiring, plumbing, and air-conditioning. Every inch of the interior was changed, save for the recital hall, which is being painted but will remain stylistically unaltered.

William Lescage, whose architectural firm was engaged to redesign the building, worked in a team with Henry Dumper and Richard Nininger. Their



A



B



C

Blackstone Studio



D



E

Impact Photos



F

Impact Photos



G

Impact Photos

designs called for the fronting of the ground floor facade with dark maroon mosaic-tile. Doorways leading to the box office, elevators and offices below the ground floor, contrast starkly, being constructed of polished aluminum.

The only design elements still to be accounted for on the first floor exterior consist of decorative lettering. Departments of the organization will have their titles set up in raised copper letters upon a panel, while the names CAMI Building and Judson Hall will appear in larger letters on high. The upper floor facades have been cleaned, but will otherwise be left unchanged.

On the inside of the building, offices and office areas housing 150 people have been designed with an eye to simplicity and functionalism. Color schemes vary from floor to floor, as do techniques employed for subdividing and enclosing space. On the fifth floor, opaque striated glass windows and paneling are a consistent feature. Office walls are painted in a combination of white and soft tan. On the third floor, walls may be either a bright yellow or lively, pale blue. The ground floor, on the other hand, has white ceilings and walls, with circular gridded lamps set overhead.

To the eye of a visitor, the new CAMI Building seems to embody a splendid balance between taste and functionalism. To the musical public, it will be even more important that Judson Hall may become an integral part of its concert life.

PICTURE CAPTIONS

- A: Andre Mertens, executive vice-president of CAMI, Kurt Hampe, director of the Austrian Information Office, and Kurt Weinhold, President of CAMI.
- B: Richard Tucker, Ruth O'Neill, vice-president and treasurer of CAMI, and Mrs. Tucker.
- C: Arthur Judson, director of the Judson, O'Neill and Judd division of CAMI.
- D: Kovach and Rabovsky with Frederick Schang, chairman of the Board of Directors of CAMI.
- E: The entrance to the new CAMI building.
- F: The interior of Judson Hall.
- G: William Judd, vice-president of CAMI, and Samuel Chotzinoff.

ARTISTS AND MANAGEMENT

HERBERT BARRETT

Marks Levine has been retained by the Herbert Barrett office as consultant in expanding operations. He was formerly the head of the National Concert and Artists Corporation which was in charge of booking for all artists of S. Hurok. Mr. Levine will continue as consultant to the Little Orchestra Society and the National Association of Concert Managers.

NCAC

Luben Vichey, president of the National Concert and Artists Corporation, has recently signed the Royal Winnipeg Ballet, Joshua Hecht, bass-baritone, Sara Baum, soprano, and Aliani and Diard, vocal duo.

The Royal Winnipeg Ballet consists of 20 dancers and an orchestra and is under the patronage of Queen Elizabeth II of England. Mr. Hecht has been a leading singer with the New York City Opera Company since 1955. He has also appeared with the NBC-TV Opera, Central City Opera, and Chautauqua Summer Opera.

Miss Baum won first prize in the International Competition of Music in Geneva in 1959 and has appeared in concert in both Europe and America. The Aliani and Diard Duo consists of Gloria Aliani, soprano, and William Diard, tenor. Their programs will include operatic arias and duets, performed in costume.

CAMI

Columbia Artists Management has signed Ronald Turini, second prize winner in this year's Queen Elizabeth of Belgium Piano Contest, to a managerial contract. Mr. Turini will be under the personal direction of Kurt Weinhold. He is a pupil of Vladimir Horowitz and will return to Europe this fall for a second concert tour.

Ruth Hokanson, who has been in the managerial field for 10 years, has joined the staff of Columbia Artists as a member of the sales division.

FRIEDBERG MANAGEMENT-ALLEN

The Friedberg Management and Kenneth Allen (formerly of Concert Associates, Inc.) have established an agreement merging their sales efforts. Each management will retain its own list of artists, but sales representatives will present both listings.

NATIONAL MUSIC LEAGUE

The National Music League has awarded a managerial contract to Joanne Neal, soprano. Miss Neal was the only singer selected at recent auditions. She is a graduate of North Texas State College in voice and has studied privately in New York as well as in Germany on a DAAD grant from the German Government. While in Munich she was a pupil of Gerhardt Husch.

OVERTURE CONCERTS

George Zukerman, director of Overture Concerts, appeared at the Vancouver International Music Festival as bassoon soloist in a concert with Glenn Gould.

CONDUCTORS

Harold Afs has been named director of the Easton (Pa.) Symphony replacing Richard Marcus.

Harry Farbman began his ninth season with the Springfield (Ill.) Symphony this fall.

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N. Y. Times: "... The music-making was lively and communicative."

YOGA AND VOICE by LOUISE CASELOTTI

WHY DRAMATIC SOPRANOS AND DRAMATIC TENORS ARE SO FEW. ARE THESE GLORIOUS VOICES BECOMING EXTINCT? What happens to the average dramatic soprano and dramatic tenor after a few years? In the last decade, the shocking deterioration of at least four great voices has been self-evident — and all considerably young singers!

After a career of over twenty-two years, having experienced (and analyzed the reasons for) vocal "ups and downs," one who cares for her "fellow man" cannot just "watch" these things happen, without trying to do something about them.

Although I was a contralto, able to sing some mezzo roles as well, perhaps it was my great desire (plus several attempts) to be a soprano, which has given me a curious insight into the difficulties which these soprano voices encounter. From my own experiences as a contralto, and from my teaching and observation of dramatic sopranos and tenors, my theories have become more and more confirmed:

Heavy and big "voices" are ruined early, not by singing "heavy and big," but quite the contrary—because of virtually developing the muscles which PREVENT the voice from coming out—more specifically, which PREVENT free vibration, or the CAUSE of the manifest "voice"!

The "mania" of the majority to "keep the voice light until you are forty or so", (that is if you have any voice left), or the similar idea that one is first a light soprano, then a lyric, then a heavy lyric, and then a dramatic, will no doubt require the **greatest** constrictions of the **heaviest** voices. If age were the axiom of the category of voice, then Lily Pons today would be singing Brunnhilde! Though any voice will grow, it is not age, but the "nature" which decides the category.

It is not only 1. the inhibiting of (a) the **natural** intensity (loudness and (b) the natural volume (size) of the **moment** which develops **positive constricting action**, but also 2. the constant striving for an **unnatural** brilliance or "ping", **especially if the voice is of a dark quality**. The difficulty with high tones caused by the latter means of constriction is easily seen upon slight analysis, though at first the false brightness is actually preferred by some who admittedly "can't stand big voices". These dark voices will attain not "brilliance" but great "vibrancy", "richness" and "resonance" at loud intensities, **if permitted to vibrate freely**. For health of voice, the fundamental, **natural** quality must be recognized and **respected**, and all variations for expression must be remembered as stresses (extensions) **from that**.

Nature respects no **greater** authority.

Regardless of the "authority" of an advisor, be he teacher, conductor, critic or layman, the advice followed will be detrimental **if it does not respect Nature's Laws!** Some advisors might be amazed to find themselves changing their long-cherished ideas, were they to experience the damage therefrom.

The dramatic soprano who can **occasionally** sing up to high F or more will not become a lyric by lightening (actually **weakening**) the entire voice. She will instead find herself **losing**, one by one, these extreme high tones, and may soon wonder why she can no longer sing a high C or B securely. Furthermore, what were once **true soft** tones are now **constricted** tones, which ironically enough

are encouraged, by mistakenly calling them "beautiful mezza-voice." If the muscles of constriction hold for high tones, great pushing is necessary - the result: a piercing quality; an endeavor to sing them easily results in "wobbling." Evenness of voice is a thing of the past; and those who may not have heard the voice in previous years seem amused at the claim that it was **ever** a dramatic one.

To one who loves singing as much as I do, it hurts to see the downfall of a once great voice. But this will not be the last one, unless there is deeper analysis of the **true** actions involved in singing.

Yoga is the answer

The main obstacle is the inability to see (and sometimes even to feel) the subtle actions involved. And this is where I have found Yoga to be the answer. I am convinced that any singer could regain a "lost" voice, provided there has been no organic damage. True desire, great patience, and **DETAILED** analyzing can do it!

Yoga, in my opinion, is the answer to everything, since Yoga is the process of "returning", or "retracing" - to the Source, to the truth, to **GOD**. Its goal specifically, is the joining (YUG) of the individual consciousness with the Infinite.

When these principles are realized and applied to singing, many of the ideas and "pet phrases" used in singing are seen to be not only meaningless, but often misleading. Perhaps through translations and through the generations, the true or original meaning has been lost or distorted. Apropos, the Scriptures, and the sudden awareness of many that the Book of Revelation (or the Apocalypse) is, in effect, a treatise on Yoga.

The singer who applies Yoga has, moreover, a very definite and quick means toward Self-Realization, because of the **inward** "retracing" process. In a sense, he is practicing Mantra Yoga, as well as other forms of Yoga. Practicing "standing on your head" won't make you a singer, though I don't doubt that it will develop your ability - to stand on your head! The **essence**, the true meaning of this exercise, however, as well as of others, will help the singer - **if it is applied to singing!**

In my book, which I expect to finish by 1961, I will give details of the application of these principles, and special exercises. Suffice it to say here that, since the average singer does not "feel" the **ACTIONS** which **CAUSE** the resultant **TONE**, he consequently tries to correct or control "tone" rather than correct or control the **actions** which **cause** "tone" - thereby going still farther **AWAY** from the Cause or Source. Lack of **AWARENESS OF THE SUBTLE** is then the problem.

Certain Yogic principles, and exercises of concentration and meditation develop **AWARENESS** of the **SUBTLE**, thus affording the possibility of **conscious** control of subtle inner functions. Obviously the advantages do not stop at voice, but advanced control can **produce** health itself.

I make no claims to medical knowledge, or knowledge of physics. But if, as I believe, your "voice" is merely

LOUISE CASELOTTI

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RINA TELLI, the Santuzza of the film version of "Cavalleria Rusticana" co-starring Mario del Monaco, says of Miss Caselotti: "Her ability of analyzing is uncanny."

PATRICIA PATASKY, Miss Caselotti's newest protegee, says: "Her Yogic approach to singing has helped my general health as well as my voice immeasurably."

TEACHER OF MARIA CALLAS

From Jan., 1946 to June 1947 (immediately prior to her first engagement in Italy)

the **sound** or another **manifestation** of what you are doing to your "inner features" (whether you analyze or not), it is easy to see, then, how correct or incorrect singing can affect your **health - and nerves**. You are actually **causing** your own **ATTITUDE** of health - at least, of the moment. Health of voice, then, would depend on health of vibration, **freedom** of vibration, whether loud or soft. I am convinced that by certain methods of production, some singers are virtually **PRODUCING** nervousness.

By analyzing as much as possible the subtle action within us, we can "return" to health and voice. If you doubt this, then why are we all so powerful when it comes to making ourselves sick? Whether you strain your "voice" or sing well, **YOU** do it, regardless of whose idea you follow. **You** move your own muscles, your own nerves. With the same power **you** perform wrong action, **you** can perform correct action.

High tones, for instance, then, are no problem, when you can **consciously** control the "mechanism" which **produces** them. But the "secret" is to start analyzing, **IN DETAIL**, what is automatic, what you can do, **not what you can't** do. Don't wait for the first difficult high tone to start analyzing. How can some singers conquer (the **problem** of) high tones—which are merely "extensions"—when they don't know **WHAT** to extend! "Breath" is not the answer to **every** problem.

The Most Important Factor

True, all factors are important in singing, and yet I feel that we develop **out of proportion** the control of **everything** but the most important factor, namely: the **vocal cords** (larynx and trachea), the very **CAUSE** of the vibration. "This," we say, "is automatic; you don't have to think about it." Certainly we've been breathing for some time now, but we **do** develop that factor, don't we?

Some singers don't even realize they have a larynx until they have a laryngitis (some refuse to say the word; they call it a "cold") and go running (with sudden humility) to the doctor. Isn't it funny, some sing "entirely with the diaphragm," others, "with the heart"; some others think only of "keeping the tone high", still others tell you that singing is "all in the mind". Now at the doctor's—isn't it

funny?—he doesn't spray your diaphragm, your heart, your head or your "mind"; he **sprays your larynx, your VOCAL CORDS**, which you haven't even been thinking about. After all, they were **supposed** to work automatically, weren't they?

If we consciously intensify and develop one factor, the "breath", the vibratED - we must also consciously develop the vibratOR, which I see as having **positive** action of the two, thus avoiding **pushing** energy as the cause of singing. But, for the control of trachea and cord movement, we must be "brought back" to our Awareness of the Subtle, the conscious control of which **at first**, seems to be muscular action "in reverse." Apropos, the Yogic symbol of two interwoven triangles, one subtle and one manifest. Apropos also, Heine's poem "Die Lotusblume", the reversing of the positive and negative seen once again in the symbol of the Lotus Flower, symbol of each of the seven Chakras, the etheric centers which correspond to the physical plexuses.

I say we must be "brought back" to our Awareness of the Subtle, because:

I believe that by constant outward projection, i.e. **without** equal attention to inWARD action, **we ourselves** are "going out on the proverbial limb until it breaks" in more than just singing. We are "developing" ourselves **always AWAY** from the Subtle, **AWAY** from the Cause, or should I say - **AWAY FROM GOD**.

Through YOGA, which is virtually "the returning process to the Source"; by that very "action which is apparent inaction" (not so much that it is inner but inWARD), the constant references to the "Kingdom Within" become no longer just beautiful "words" and beautiful "thoughts". They become actuality, **REALITY**. They are experienced.

If you are a singer, guard well the gifts God gave you - by using the most precious gift: Intelligence. Singers who are able to explain their own muscular action correctly might very well be of great help to persons with speech defects; I hope the day will come when each one will help one. Don't think for a moment that correct inward action will make you an "introvert". Quite the contrary. I believe that, if **everyone** were made to love singing, **everyone** would love his fellow man. **When the focal point of happiness is INWARDS**, the reaction of expansion and love is **OUTWARDS**.

V

(Note: This article includes excerpts from my forthcoming book.) Copyright - Louise Caselotti - 1960 - all rights reserved

(Continued from page 26)

mission because they were too polite to disturb rows of other spectators.

Amidst the encircling gloom, there were a few bursts of sunlight. The brightest was the final concert of the festival, a Berg-Stravinsky program with Robert Craft and Stravinsky in their now familiar rôles. Stravinsky gave the first performance of his new "Monumentum pro Gesualdo di Venosa". It consists of three of Gesualdo's madrigals "recomposed for instruments". It is seven minutes long, and a literal translation of the vocal music, with none of the additional counterpoint that featured the orchestral setting of Bach's "Vom Himmel Hoch" variations. The instrumental forces are small: 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, and strings without double basses. It marks the climax of Stravinsky's long preoccupation with Gesualdo's harmonic richness and highly original part-writing, and it was written as a tribute to the 400th anniversary of his birth.

"Monumentum" has a delicious sound. It searches out instrumental necessities and possibilities that only Stravinsky's ear could find. Thus it is analysis and commentary as well as appreciation. Also, it is didactic, in the sense that it teaches us how to use our ears. But this is a lesson that apparently cannot be learned. Stravinsky has been giving it for half a century, and yet he remains the only one who really understands.

There was some disappointment that this year Stravinsky offered Venice no "Canticum", no "Threni", no "Rake's Progress", but only seven-minute's worth of music. The disappointment was not entirely dispelled by his performance of "Orpheus", even though this score contains some of the best music he ever wrote. One would think that the showing of a small but perfect diamond like the "Monumentum" would have been especially valued after all the worthless bijoux that had been solemnly exhibited in the preceding concerts. But then, Venice is not really a musical city. Its musical public has to be imported along with the orchestra and soloists.

The Berg pieces conducted by Craft were the Prelude and Reigen from the Three Orchestra Pieces; "Der Wein", and the "Altenberg" songs. The last of these was a novelty here and it proved to be one of Berg's most appealing works. Its vocal line is always beautiful and its orchestral sound extraordinary, even for Berg. Even on the surface it is so attractive that it ought to have won long ago at least an esoteric popularity. A cursory glance at the rented conductor's score (the work is still unpublished) shows how much remains to be learned and appreciated in subsequent hearings. Magda Laszlo sang the songs with complete sympathy, understanding, and beauty of tone, but she was inevitably overpowered in some passages by the rich sonority of the orchestra.

The other modern staples were "Pier-



Foto W. E. Baur

"Otello" at Zürich: James McCracken, Maria van Dongen as Otello and Desdemona

rot Lunaire", given in a performance that was somewhat too highly polished by Pietro Scarpini, who conducted from the piano; Webern's Five Movements, in a superb rendition by the Juilliard Quartet; Stravinsky's Octet, which successfully insisted on its merits in spite of a graceless and inaccurate performance; and Bartok's Sonata for Two Pianos and Percussion, quite well done and as impressive as ever.

As an act of charity, one leaves unmentioned the names of some 30 to 40 other compositions listed on the programs, though a few of them deserve faint praise for such negative virtues as sincerity and manly effort. The exception here was Luigi Nono's four-year-old "Il Canto Sospeso", which commands respect and admiration. It sounds far better than it looks on the printed page, largely because the complexities of notation, whatever problems they present to the performers, tend to "wash out" in the ear of the auditor. The splitting of beats into almost incalculable fractions, the splitting of syllables into their component letters, the treatment of dynamics as absolute values, the demand for full dynamic range (softest to loudest) in all registers of voices and instruments, the assumption that a metronomic regularity of beat can be maintained through several measures — all such microscopic controls are purely ideal. They contrast strangely with, for instance, the acceptance of the pitch variations that inevitably accompany the "normal" vibrator of the human voice, and the impossibility of calculating the exact time consumed in the attack and release of a tone. The listening ear simplifies all these things enormously, with the result that "Il Canto Sospeso" sounds like a fairly simple (that is, 1960-simple) work. This is precisely where its strength lies, for innocent and sophisticated listeners react alike to what can be immediately perceived.

Naturally, one begins by reading the text. It is deeply moving: passages from letters written by young people condemned to die in German concentration

camps. A sympathetic attitude toward the music is engendered before a note is heard. Nono's exposition of this text is rhetorical and eloquent, but makes no show of personal emotion. This is not propaganda music but a controlled presentation of tragedy in an austere language. It drives toward a maximum intensity of all purely musical elements, and it is the maintenance of this intensity that makes the music interesting and entirely convincing. —L. M.

Zurich

New Opera Director

A brilliant performance of Verdi's "Otello" on Sept. 3 opened the 1960-61 season at the Stadttheater here. The performance was also the debut for the new opera director, Herbert Graf, who has returned to Europe after 25 years in the United States. The performance was a great success for him. Mr. Graf fulfilled what had been expected from him.

The leading role was sung by the American tenor James McCracken. In this difficult part he showed an outstanding technique, a wonderful voice, and appealing discretion. He had the very best partners in the German baritone Rudolf Knoll (Iago) and the Dutch soprano Maria van Dongen (Desdemona). The young American tenor Robert Thomas (Cassio) also revealed marked talent. Mr. Graf knows the young American singers well, and he has engaged several of them for this season at Zürich Stadttheater. This will give them rich opportunities to gain artistic practice, and to prepare their future career by studying leading opera roles in their original languages. This encouragement of young artists is a leading principle in Mr. Graf's program. About his plans in general Mr. Graf says:

"When I received the invitation to take over the position of opera director in the Stadttheater in Zürich, I was in California not far from my artistic mentor, Bruno Walter. The thought of

leaving the United States after 25 years was hard both for me and my wife, and I went to Walter for advice. He thought about my questions for a while, and then he said: 'Can you really afford not to use this great opportunity?' I must confess that it took me quite a while to make up my mind. But it is a fact that Zürich has the very best opportunities in Europe to work with music and theatre on an international scale.

There are two reasons for this. The first is the city itself. Zürich is the center of the German part of Switzerland, and requires performances of opera in German. But it belongs to a land that also speaks Italian and French, the other two leading languages of opera.

The second reason is the general problem that all opera companies presently have. Modern techniques have created a crisis in opera. Through modern recordings, radio, film and TV, people listen to the most famous singers in the world. This creates problems for the opera company in its own city.

New York seeks a remedy in the star-theatre, and so do Milan and Vienna. Paris relies on lavish staging. In Germany they often emphasize the production more than the music. Personally, I still believe in the music-theatre.

In the spirit of such a "music theatre", Mr. Graf will lead the opera in Zürich. He accepted the invitation to become director only when four guarantees were made:

1. To lead the theatre in an international spirit.
2. To introduce new singers, stage directors and designers, and bring in young artists from all over the world, and also to cooperate with a new opera studio in Zürich.
3. To maintain close cooperation with the Swiss TV.
4. Intensive cooperation with the new theatre in Zürich which is to be built very soon.

Mr. Graf, with the experiences he has had, will be able to exploit the opportunities listed in points 2 to 4 in the future. That he can lead the theatre in an international spirit he showed at the opening night, which was a triumph.

—Willi Reich

Lucerne

Visitors From Japan

The Festival of Lucerne was founded in 1938. After the "Anschluss" of Austria with the Hitler-regime, which excluded Salzburg as the European festival-city, Lucerne became the only festival place in central Europe with complete artistic neutrality. Lucerne also had its own admirable artistic politics, which were maintained through the war. When the war was over, the international festivals flourished as never before, and of course, Lucerne had to keep up with the times. It did this in two ways. First, by increasing the number of concerts; second, by giving performances on the highest international level.

The Lucerne Festival of 1960 lasted from Aug. 13 to Sept. 8, and presented 27 different musical programs. Classical, romantic, and modern music were given equal rights. Only two events will be mentioned in detail here. The Swiss premiere of the seldom played "Glagolithic Mass" by Janacek, and the concert given by the NHK Symphony from Tokyo.

Janacek's Mass, which was conducted eloquently by Rafael Kubelik, is one of the strangest works in the sacred music literature. Its outstanding dramatic character is completely unsuited to church service music. But as a personal confession of faith of the great composer this work, in its lapidary hardness and expressivity, is an imposing example of his late style—a style that anticipated much of the tonal language of the "modern" to follow.

The fiery young conductor Hiroyuki Iwaki conducted the NHK Orchestra, which has existed since 1926. It is fully equal to the outstanding orchestras in Europe. They played Tchaikovsky's Fifth Symphony and showed how it is possible to bring new life to such an often-played composition. The concert started with a Japanese work, a symphonic poem in two parts, "Mandala", by Toshiro Mayuzumi. In this composition the composer has tried to express with music the Buddhist philosophy. It was inspired by the "Mandala", pictures which symbolize the forms taken by Buddha in his appearances on earth. Even if the composer's effort to explain philosophy in music was completely unintelligible to us, we were still impressed by his musical gifts—vivid sonorous imagination, brilliant instrumentation, and a fine sense of form.

The Japanese concert was the last one in the festival. The eight other symphony concerts had been performed by the Swiss Festival Orchestra and the London Philharmonia Orchestra. The orchestras were conducted by Ferenc Fricsay, Sir John Barbirolli, Karl Böhm, Lorin Maazel, Otto Klemperer, and

George Szell. An extra concert was given, with Artur Schnabel as soloist, by the Swiss Festival Orchestra conducted by Vladimir Golschmann.

Among the most beautiful events of the whole festival was the traditional evening of Mozart Serenades before the Lion Memorial, performed by the Collegium Musicum of Zürich, conducted by Paul Sacher.

Chamber music was performed by the Juilliard Quartet from New York, the London Wind Quintet, the Festival Strings of Lucerne, and two duos: Clara Haskil and Arthur Grumiaux (piano and violin); and Enrico Mainardi and Carlo Zecchi (cello and piano).

Solo events included a piano recital by Wilhelm Backhaus, two organ recitals by Karl Richter and Marcel Dupré, a harp recital by Nicanor Zabaleta, and recitals by the sopranos Irmgard Seefried and Rita Streich, and by the baritone Dietrich Fischer-Dieskau.

The standards of the Lucerne Festival were extremely high, and almost every concert was sold out. —Willi Reich

Vancouver

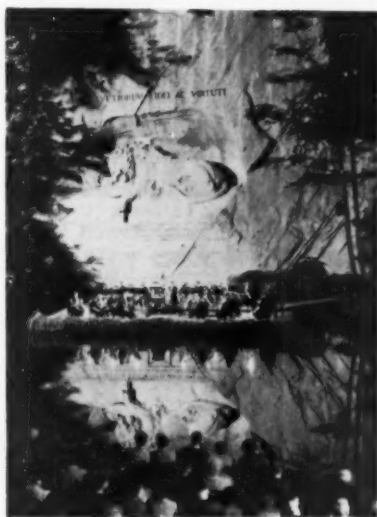
Season Commences

The Vancouver Symphony began its 1960-61 season on Oct. 2 with its regular director, Irwin Hoffman, conducting a program of Berlioz and Beethoven, and with Leonard Pennario as soloist in the Khachaturian Piano Concerto. As the season progresses the orchestra will present Claudio Arrau, Maureen Forrester, Gina Bachauer, Ronald Turini and Leonard Rose, with guest conductors Enrique Jorda and Alexander Gibson.

The oldest concert organization on the Canadian west coast, the Vancouver Woman's Musical Club, began its new series on September 28 with the Hart House Orchestra from Toronto conducted by Boyd Neel. Succeeding concerts will present the Canadian violin-piano duo of Thomas Rolston and Isobel Moore, the London Intimate Opera, Janos Starker, and the British pianist, Agnes Walker. Local performers will be George Zukerman, bassoonist, and winners of the club's young artist scholarships.

The Philharmonic Music Club, which sponsors local artists, began its monthly programs October 12 with folk-singer Claire Klein, and will continue with pianist Audrey Johanneson, the Phyllis Inglis Singers, the Vancouver Junior Symphony, tenor Donald Brown and hornist Robert Creech.

Puccini's "La Bohème" will be presented by the Vancouver Opera Association, with Irene Salemkas as Mimi and Frank Porretta as Rodolfo. Otto Werner Mueller will conduct and production will be by the company's artistic director, Irving Guttman. Among the many features of the series sponsored by Famous Artists Ltd. will be The Royal Ballet late in October, closely followed by Van Cliburn in his first local appearance. —Ian Docherty



Serenade at Lucerne

Laubacher

MEPHISTO'S MUSINGS

Who Is Arron Gerro?

One of the most tantalizing communications turned up in the mail the other day, sent by Alexander Fried from California. Its contents follow:

"It is rumored that Arron Gerro, Holland-Dutch pianist supreme, is still alive in the jungles of Java. An artist-pupil of the late Julian Pascal, 1898 to 1902, New York City; thereafter he retired to Java. Upon tales of world travelers, who chanced to hear him play, as a recluse, he became the greatest technician the world has ever seen—far surpassing Leopold Godowsky.

"Having fled to the jungle with the Japanese invasion of Java, he has long been thought dead. Only time will substantiate the present rumor that he has survived."

Has anyone besides Mr. Fried ever heard of Gerro? I haven't nor has anyone else I know, and I am bursting with curiosity to know more about this person. Gerro sounds like a character from a short story or novel by Somerset Maugham; if Mr. Fried's facts are straight, he can be recommended to almost any novelist interested in unusual personalities.

What made Gerro retire to Java? Once there, what made him continue to practice the piano so diligently? Imagine keeping a piano in satisfactory condition in the Javanese climate for a musician of Gerro's presumable energies! What travelers to remote Java knew and understood piano technique so well that they could judge Gerro's superior to Godowsky's? What kind of music did Gerro play and did he add to his repertoire from the outside world in more recent years?

If alive, Gerro must be, about 80 years old. Surviving the rigors of jungle life at that age seems an incredible feat, although no more so than the rest of Gerro's career.

Can any of my readers add information to or document this tale, seemingly mythical in its fantastic quality?

Roarrrr!

A manager's lot is hardly an easy one judging from Luben Vichey's recent experience with the mascot of the Ballets Africains. The company was accompanied to New York by a baby lion which was housed in Mr. Vichey's home. The "baby" arrived in a wooden crate flown from Africa and weighed 30 pounds. Accompanying the lion were the following instructions. (Note: The grammar and spelling are verbatim and my editors claim no part of them!):

It is imperative that you meet the plane on its arrival, otherwise you risk that it won't be of any use to you except for its hide and we will never forgive you for it. Don't forget that it is

a question of a fragile animal who will only be three months old when it arrives.

It is possible that Little Orley will be a little stupid or upset after the trip and he may not want his race; try then simply the special powdered milk mixed with water in order to make out of it a rather stiff patee, a hollow plate's worth. The same with the water. If he doesn't want anything, don't insist before 12:00 P.M. and try again. If he refuses, try again in the evening and if he abstains, take him urgently to a veterinarian because a baby lion must, like a baby in good health, eat greedily at least four times daily.

He has to get lots of sleep; during the day, there is no problem, he goes to bed where he is and this without any solicitation. It is better not to fix



Exclusive MA Photo/John Ardois

"Little Orley"

him. At night, he makes himself be begged; it is then necessary to nurse him alone in the dark.

He is very playful and kicks up a row. Prevent exciting him because when he is nervous he bites cruelly and risks clawing, that which is very bad. However, it is necessary to take a little care of him otherwise he weeps or cries; caress him, give him an old shoe, a large piece of chiffon or an old basket, but if he plays with one of these objects, don't intervene and take it away from him because otherwise he jumps and bites. Never touch him or touch his plate when he is eating except when he amuses himself in turning it over and in rolling up inside. If he rubs on your legs like a cat, that means that he is either hungry or thirsty and nothing else!

The washing of his face after meals: God only knows, he needs it!

Look after him and distract him all day like a brat. Being alone makes him naughty, that is his nature.

If you leave him alone in the house, lock him up in the kitchen or the bathroom with nothing else at his reach than his "toys" and a container of water; otherwise, he attacks everything, breaks things, tears up, slashes, destroys, etc. . . . because he is furious at being alone; he even goes as far as injuring himself . . . witness the scar he has in his forehead. No small objects which he risks swallowing.

Like a cat he makes his dirtiness in the corners but contrary to these beasts,

that hardly has any smell. The problem has not arisen with us because he didn't go back into the house until there was no longer any danger.

Attention to balconies, terraces, etc. . . . He has no sense of altitude and of equilibrium. Attention to open windows of vehicles, he would leap and be on his way. It is never necessary to surprise him or make him afraid because he becomes very enraged.

\$\$ For Doughnuts

An important announcement drifted my way recently, wafted to my netherworld from the Public Relations office of Southern Methodist University. Quoted verbatim, it reads:

"Southern Methodist University has announced that the Caruth Competition for the composition of a university alma mater-type song will be extended for one more year. The contest is open to any professional or amateur composer in this country and to citizens of other countries studying at accredited colleges or universities in the United States, with prizes to be awarded over a three-year period totaling \$7200 and a possible bonus of \$2500.

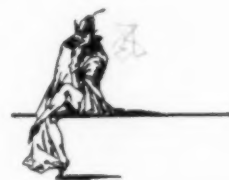
"The addition of another year to the contest was made necessary by the fact that the judging committee of the Caruth Competition met and decided to withhold announcement of any prizes this year since the standard of excellence that they anticipated in the entries was not met."

What! Parallel fifths?

Muzakless Peru

The violinist Harry Shub recently returned from a State Department-sponsored tour of Peru's five major cities. Though the State Department has been accustomed to sending artists to Lima, capital of Peru, Mr. Shub was the first to be routed through the smaller urban centers as well. At every point, he was greeted by ovations and after-concert embraces.

Mr. Shub and the directors of the Peruvian and North American Cultural Institutes which administer the State Department program have high hopes that this tour will set a precedent for fuller coverage of South American countries. Audiences everywhere in Peru were found musically sophisticated and eager for only the best music in the repertoire. Jazz and North American popular music are of minor interest, and Mr. Shub was astonished to hear hotel-lobby amplifying systems playing such works as the Brahms symphonies and Beethoven concertos. No Muzak!



PERSONALITIES

Janos Starker left Oct. 2 for a three-month concert tour which will take him to South Africa, Ireland, England, Spain, Japan, Korea and Hong Kong. He begins a tour on Jan. 15 of the United States.

Joyce Flissler, has been invited by the Soviet Ministry of Culture to return for a series of concerts throughout Russia in both recital and solo appearances with orchestra during November and December this Fall.

Walter Hautzig began his 1960-61 around-the-world concert tour with two appearances with the Berlin Philharmonic under the direction of Witold Rowicki, conductor of the Warsaw Philharmonic. After his Berlin performance, Mr. Hautzig continued to Sweden, Norway, Finland, Belgium and France where he is filling orchestral and recital dates.

Mary Davenport has renewed her contract with the Zurich Municipal Opera of Switzerland. This will mark Miss Davenport's sixth season as contralto with the company.

Reri Grist made her debut with the Zurich Opera, under the direction of Herbert Graf, as Zerbinetta in "Ariadne auf Naxos" on Sept. 17. She will also

perform such roles as the Queen of the Night, Despina, Lucia, and Gilda.

Camilla Williams and her husband Charles T. Beavers were guests of President and Mrs. Eisenhower at the White House on Sept. 27. The occasion was the official dinner and reception in honor of Prince Akihito and Princess Michiko of Japan. Miss Williams and Todd Duncan, baritone, appeared in concert at the reception which followed the state dinner.

Lili Chookasian has been engaged to sing the solo part in Prokofiev's "Alexander Nevsky", with the New York Philharmonic under Thomas Schippers.

Wilfrid Van Wyck, managing director of the concert agency of Wilfrid Van Wyck, Ltd., will fly from London to New York on Nov. 17, and remain here until Dec. 2.

Robert McFerrin will sing his first "Scarpia" in America in "Tosca" with the Civic Opera Association of St. Louis in early April. In early November he will appear with the Philadelphia Grand Opera as Amonasro in "Aida".

Hertha Toepfer has completed a new recording of "The Marriage of Figaro" under Ferenc Fricsay in which she sings the role of Cherubino.

Glenn Gould commenced his North American tour with an appearance with the New Haven Symphony in October.

Among his other engagements are recitals in Philadelphia, Cincinnati, Cleveland, Boston, Chicago, Los Angeles and orchestral appearances with major orchestras throughout the United States and Canada, including the New York Philharmonic.

Donald Bell, following European engagements this fall, will return for his second North American tour, commencing with performances of the "Messiah" in Ann Arbor in December.

Byron Janis played ten concerts in the Soviet Union during October. He was the second American pianist to appear there since World War II.

PICTURE CAPTIONS:

A. Kurt Weinhold, president of Columbia Artists Management, visits Yehudi Menuhin at Gstaad, Switzerland. Left to right are: Mrs. Weinhold, Fou Ts'ong, pianist, Zamira Menuhin, Mr. Weinhold, and Mr. Menuhin.

B. Genia Nemenoff and Pierre Luboshutz (seated) at their Maine summer home with their duo-pianist pupils (left to right) Bill and Pat Medley, and the twins Jeffrey and Ronald Marlowe.

C. Members of the Branko Krsmavich Chorus of Yugoslavia, now touring here, visit Rockefeller Center.

Robert Blum



A.



B.



C.

November, 1960

Nabucco

(Continued from page 10)

been written by either Rossini, Donizetti or Bellini, but only Verdi could pour out these two magnificent tunes.

The chorus represents a character in itself—the Jewish people. It takes an active part in the exposition of the drama and it is prominent throughout the first act. In none of his later operas has Verdi written for the chorus in such an individual manner, not even in "Aida" and "Otello".

Until the arrival of Verdi, the triumvirate of Rossini, Donizetti and Bellini had reigned supreme in the musical world of Italy. They laid down the rules according to which opera should be composed and their word had become law. It is therefore not surprising that the young and aspiring Verdi obediently followed the pattern that was expected of him. To deviate from the beaten track would have been tantamount to treason.

For this reason the music of "Nabucco" leans heavily on Bellini's "Norma" as well as on Donizetti's "Lucia", and, to a lesser degree, on Rossini's "Mosè". For instance, Abigail's cavatina, "Anch'io dischiuso un giorno", is stylistically an imitation of Lucia's aria, "Quando rapito in estasi", whereas the following cabaletta, "Salgo già del trono aurato", is modeled on Norma's "Oh non tremare oh perfido" in the second act. Both numbers not only share the same tonality but also the fiendishly difficult vocal line.

The concertato in the second act, "S'apressan gli istanti d'un ira fatale", which is composed as a canon for five voices, echoes the second act trio from "Norma", "Oh di qual sei tu vittima". Both concerted pieces are in the key of B flat. One has only to compare the two ensembles to discern the genius of Verdi was already beginning to surpass that of Bellini. The brief chorus of the Babylonian priests, "No già sparso abbiamo fama", which provides the link between Abigail's cavatina and cabaletta has been borrowed virtually note by note, including the key of D major, from the second act finale of "Lucia", "Esci, fuggi il furore che m'accende".

Last on the list of loans is Abigail's death scene in the fourth act. Her "su me . . . morente . . . esanime" (for which Verdi introduces cor inglese) has its counterpart in Norma's farewell: "Deh non volerti vittime". Both composers seem to agree on E minor as the most fitting tonality to illustrate the unnatural deaths of their heroines.

The fourth act funeral march, incidentally, while not a good piece of music in itself, contains a modulation by means of chromatic secondary dominant (entire 21st bar and the first beat of the 22nd) that is found in the exact form, although half a tone higher, at the close of Otello's farewell to arms. (Act two, page 176 Ricordi score, Otello singing: "Della gloria d'Otello è questo il fin"). While not at all unusual in "Otello", it was nothing short of startling in "Na-

bucco" for it offers a small clue to the struggle, possibly totally unconscious, that must have been going on within young Verdi for the freer and more creative form that was to distinguish his works years later.

Also of interest, although perhaps only as a musical oddity, is the fact that the finish of this modulation is identical to the phrase that Wagner used to conclude a cadence in Die Meistersinger. (Act two, scene four, two bars before Eva's cue "Wer ist denn der wohl was recht's"). A strange coincidence, indeed, that two such widely different composers and personalities could have come up with the precisely same construction 26 years apart.

"Nabucco" was destined to carry Verdi's name to the four corners of the earth. It became the composer's first opera to be given in Vienna where it was sung in the original language on April 4, 1843.

The Metropolitan is the second company to present "Nabucco" in New York City. It was first performed at the Astor Place Theatre on April 4, 1848. A hundred and four years elapsed before it was revived by the Philadelphia Civic Grand Opera Company in Philadelphia on April 24, 1952. The most recent performance in this country took place in San Antonio on March 5, 1960.

Not without reason did "Nabucco" open the rebuilt Teatro alla Scala in December 1946; it was chosen to celebrate the liberation of Italy from German occupation because it is a magnificent hymn to freedom and was written by one of Italy's most ardent patriots—Giuseppe Verdi.

Aaron Copland

(Continued from page 13)

Koussevitzky and Copland descended from a carriage in front of his European hotel, the conductor drawing stylish white gloves from his hands, and came inside to hear some new music played by the terrified young composer and a motley band of musicians from the beer-hall next door. They had come at Copland's suggestion, and by the time they left, the young man had been given Koussevitzky's promise to publish several of his scores and to take one of the works, a symphony, on an orchestral tour of the United States.

In the decades spanning from then to the present, Copland has been of similar assistance to innumerable musicians. His position as head of the composition department at Tanglewood, his service on committees, his writing and lectures, his international travels as a composer-conductor—to say nothing of the unique qualities of his music—have made him without doubt the most influential figure on the American musical scene. Through it all, the integrity and eagerness of his mind have made his influence consistently enlivening. He has used his own good fortune to further the fortunes of others, and by so doing has nourished enormously the musical culture of his native land.

Copland's sense of social and cultural responsibility has, in one important instance, produced a conception of him that is not correct; one that says there are really two Coplands, a composer of works for popular consumption and another, the author of severe, angular music aimed at the connoisseur. For this misconception, Copland considers himself partially responsible. It stems, he believes, from a chapter in his book "Our New Music", which was published in the early 40's. In that chapter, he suggested that composers should write music which could communicate with the large audience then made available by radio. It was not a call for vulgarization, but a plea for communication, non-isolation, and the creation of a music accessible to the general populace.

Typically, Copland did not rest in his thinking, but moved on to viewpoints adapted to later conditions.

"What I wrote in 'Our New Music' was what I thought 20 years ago," he says. "It's not necessarily what I think now. I try to militate against the tendency of writers to separate me into two halves on that basis."

"Up until 1936, the cupboard was pretty bare. There were no commissions. But there was radio, and it was natural for composers to begin thinking in terms of it. But I was induced to write the works in my 'popular' period by commissions, not by anything connected with my statement about radio."

At this point, the composer (as opposed to the writer on music) steps forth, and one can see that the motivating forces behind Copland's creative life have been no different from those animating other composers. When works have been commissioned, he has composed them. When they have not been commissioned, he has composed them anyway. If you ask him what has guided him in deciding what a given work should be like, the answer is always the same and always extremely simple: "The musical idea, to begin with, and the purpose for which the piece is being written."

Since Copland has been for so long in intimate contact with composers all over the world, it is disturbingly convincing to hear him say:

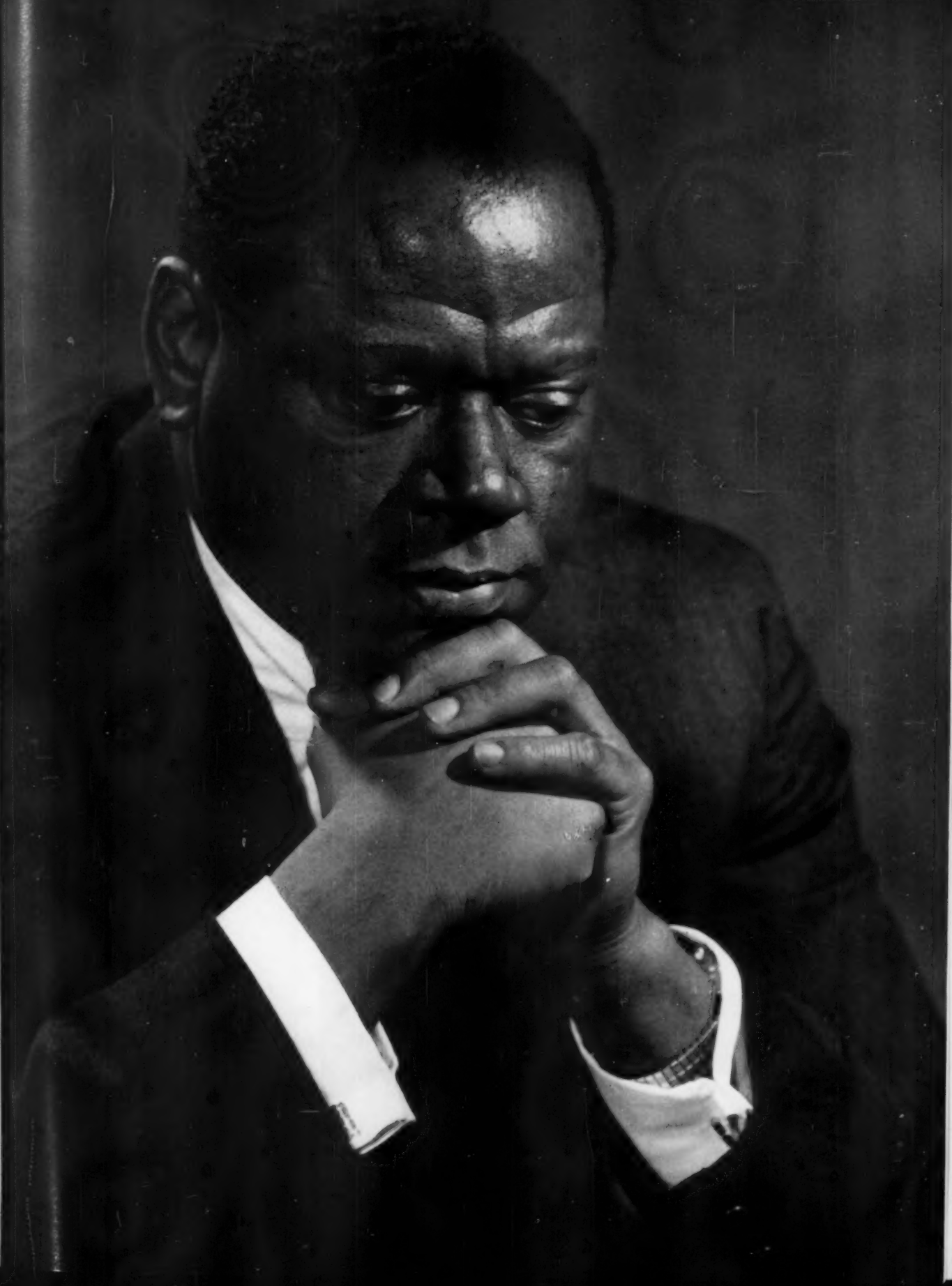
"I don't think this is a happy time for young composers. They haven't formed themselves into groups as we did, and I have an idea that the generally greater availability of music actually makes things more difficult."

We had a feeling it was hopeless; that nobody was going to do anything. So we did it for ourselves. And there was a sense that every premiere was a very special event. Now, the specialness of each piece written is gone—at least in the sense that we had it in the 20's. If somebody writes something, it's just another piece. Of course, there's still room for an ear-getting, attention-getting piece. But a good Concerto Grosso?—nobody cares."

One senses a certain disquiet in Copland when he speaks of these things.

(Continued on page 73)

HIS VOICE IS HIS VISA...



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Enroute to Europe with the Eugene Ormandys.
 Carnegie Hall Rehearsal with Bruno Walter.
 With Leonard Bernstein in TV Rehearsal.
 Tea in Australia with Mr. & Mrs. Otto Klemperer.
 Promenade in Tel Aviv.
 Star of "Porgy and Bess".
 De Lawd in "Green Pastures".
 On Recital Stage.



Portrait: Antony di Gesù

Designer: George Jaccoma



WILLIAM WARFIELD

"One must listen to Mr. Warfield to learn what heights the art of singing can attain." These words, from arts critic Pierre Faucon in Saigon's *Journal d'Extreme-Orient* during the artist's recent tour of Asia, are closely akin to those written by Howard Taubman in the *Times* following Warfield's latest New York recital, "Performances of this order are rare at any time, especially among singers."

In the early Fifties at the outset of his extraordinary rise to fame, Virgil Thomson had called Warfield "*A MATCHLESS ARTIST*, one of the most profoundly satisfactory of our time," while from the other side of the world Australia's top music critic, Lindsey Browne, had cited his "combination of splendid natural resources and brilliant musicianship not equalled since Chaliapin."

Audiences everywhere welcome the opportunity to hear Warfield because (as in Boston) "He draws his listeners into a rare communicative experience," while in Singapore "3,000 people in Chinwoo Stadium refused to let Warfield leave the stage." Milwaukee feels "he clearly sings for the pleasure he gives to people," and music lovers in Vienna called his singing "*AN OVERWHELMING EXPERIENCE*." Twice within two years the University of Virginia was the scene of "*A STANDING OVATION*" at Warfield recitals, and he had a "Spellbound Audience" in the capital of India. At Salt Lake City he "fashioned another *UNFORGETTABLE EVENING* as only he can do," and to people in Berlin "He sang so brilliantly this listener had to hold his breath."

A Warfield recital is "a new experience in listening", his performances with symphony "a bonus never to be forgotten." In MGM's "Showboat" his Joe set a new standard for singing actors in motion picture production. In the Gershwin opera on stage "Warfield's is the Porgy that will be remembered"—and on television his portrayal of De Lawd in "Green Pastures" was "a remarkable performance, a magnificent achievement."

As our "Singing Ambassador to the World" Warfield's voice has carried American good will across five continents, from Accra to Zuider Zee, into remote regions of Africa, Australia, Asia, and the Middle East, including official tours for the U.S. Department of State. In Europe as here the Warfield name is legend as a peerless singer of lieder, art songs, folk music, and rare pre-Bach religious works. A Vienna critic writes so aptly, "the innermost secret of every song is revealed in his singing."



RECITALS:

BERLIN: "One would have to think long to name a German who could equal him." (*Morgenpost*)

CHICAGO: "An extraordinarily beautiful voice. He gets inside a song." (*Claudia Cassidy*)

CLEVELAND: "Voice just pours out of this singer. It is luscious, sonorous, and seemingly inexhaustible." (*Herbert Elwell*)

MANILA: "Warfield has to be heard to be believed. His voice and singing are like no one else's."

MONTREAL: "Demonstrated the true art of lieder singing." (*Gazette*)

NAIROBI: "A great consummate artist with a range, power, and personality all his own."

NEW YORK: "So many virtues one hesitates which to praise most, his artistry, his vocalism, or his spirituality." (*Ross Parmenter*)

PARIS: "His insight into the French art song is phenomenal."

SAN FRANCISCO: "As many thrills and as much real musical pleasure as I've heard in any song recital in many years." (*Alex. Fried*)

TEL AVIV: "His extraordinary singing comes out of his heart and penetrates the heart of everyone in the audience, stirring a sublime tremor."

VIENNA: "Possesses everything a great vocal artist must have. A delicate melting quality many Italian singers might well envy."

WASHINGTON: "Warfield has restored to the concert hall much of the vocal mastery once associated with the art of John Charles Thomas." (*Glenn Dillard Gunn*)

SYMPHONIES:

BOSTON: "To hear this magnificent baritone in recital is a rare experience. To hear him accompanied by the Philadelphia Orchestra is a bonus never to be forgotten." (*Harold Rogers*)

LOS ANGELES: "Notable example of oratorio singing rarely heard in this day. By any measure a remarkable artist." (*Albert Goldberg*)

MILANO: "A stupendous performance by the great singer. An artist of profound expressiveness, an interpreter of elegance, an eminent virtuoso, a true poet." (*Il Popolo*)

NEW YORK: (Brahms' Serious Songs) "A notable performance. Memorable interpretation for its impression of mutual artistic sympathy between the singer, the conductor (Ormandy), and instrumentalists." (*Francis D. Perkins*)

PHILADELPHIA: "Mr. Warfield's considerable contribution to the evening's distinction was his singing of Brahms' Vier Ernste Gesänge, offering them in a mood of exalted dedication that made a profound impression." (*Max de Schaunsee*)

SYDNEY: "Brought one of the greatest voices of the age back to Australia. Vocal art at the highest levels of perception and taste." (*Lindsey Browne*)

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The Art of Boulez

(Continued from page 16)

or music, has been the more vital and progressive in this instance.

Michaux was born in Belgium in 1899. He is almost a generation older than the composer Boulez, and it is naturally very important that he lived in Paris during the many years that separate him from Boulez and was closely involved in the literary tendencies of France. In his book about the structures of modern poetry, Hugo Friedrich puts Michaux in the chapter which he has entitled "Speech Magic and Suggestion". In this chapter he shows how the conception of suggestion has penetrated theories of poetry since the esthetics of Bergson, and interprets suggestion as the moment when intellectually controlled writing releases magical spiritual powers and emits a radiance which the reader cannot escape, even when he "understands" nothing, in the realistic sense.

"Such suggestive emanations arise from the sensuous powers of speech, from rhythm, sonority, tonality. They work in combination with what one might call semantic overtones, that is, meanings that are only peripheral to a word, or that arise from abnormal combinations of words. The poetry of speech magic and suggestion grants to the word the absolute power of being the primary cause of poetic creation. For such poetry the world is not real, but only the word. It is for this reason that contemporary lyricists repeatedly emphasize the fact that a poem does not mean anything, but simply is".

Hugo Friedrich closes this chapter on *poésie pure* by ascribing to the poet a method like that of music, a method that is only possible in poetry which treats language primarily as a sonorous idiom.

The affinities between this poetry and music are indeed close. We must now observe how these affinities work in an individual case such as the composition of Pierre Boulez. Boulez himself has expressed his views about setting poetry to music very fully. Now, as a musician, he had already formed his conception of a music for instruments and electronic means, and he had to ask himself how such a conception could be satisfactorily applied to language. He formulated very general principles, proceeding from the problems of declamation and prosody. That one should so arrange a sung poem that it resembles as closely as possible the spoken poem seems to him too superficial. "A good poem", asserts Boulez, "has its own sonority, when one recites it; the attempt to achieve a complete agreement in this realm is useless. If I sing a poem, I encounter a deviation. The song demands the translation of the sonorities of the poem into intervals and rhythms which are basically different from spoken intervals and rhythms; it is not a question of intensified diction, but of a transformation, and, let

us admit freely, a fragmentation of the poem."

What Boulez says here is unvarnished truth. It seems almost as if the poem had been thrown into an analytical solution purely in order that it should be reborn through music, in a unity with that music. Boulez believes that we must develop a new vocal technique, that the vocal shaping should become the variable element in the wedding of music and poetry, in short, that the musical text must be structurally parallel to the poetic text. The serial technique of composition, the establishment of tonal rows for all of the expressive elements of music, makes it possible to coordinate word and tone in structure. This is the basic principle which Boulez has followed in the "Poésie pour pouvoir".

It is reassuring and it shows a feeling of responsibility to the poet and the listener as well, that Boulez further concerns himself about making the text clearly understandable. It is plain to him that the breaking down of the text into word structure and the addition of a tonal structure can end in unintelligibility. Necessarily, he hit upon the very simple solution, which has not remained for the "New music" to discover: namely, that the listener should read the text in advance or have it recited to him. What he decisively rejects is a "musical reading" or rather a "reading with music". Such a solution seems illogical to him, since it contradicts that procedure which he had already adopted of combining word and tone in a new whole.

In true polemic style, he adds that all the arguments for a "natural" setting are stupid, because in all cultures the "natural" simply does not come into question, if one attempts to amalgamate text and music. He emphasizes the fact that fragmented words can express something that phrased speech could never achieve. And thus he reaches by way of his musical esthetics the verbal esthetics of Michaux; he approaches those realms of language in which magic and suggestion are controlling influences.

There are two chief components to distinguish in this music. First: sonorities that are created by the customary orchestral instruments and that reach our ears directly. Boulez uses the gigantic apparatus of three orchestras here. Second: sonorities that are produced by electro-acoustical means. Boulez assigns them to a phalanx of loudspeakers which are directed towards the audience from all sides. These electronic sonorities are subdivided like those of the three orchestras. They are recorded on a tape with five bands and are distributed among the loudspeakers in accordance with the structure of the work.

Why does the composer of today explore the labyrinth of technical science? Why does he learn a thousand technical tricks and devices to serve him in the difficulties and problems of composition? Doubtlessly because a new world

of expressive means has been revealed through the use of electro-acoustical processes to create sonorities.

Long before electronic music took its first steps, before it received its first studios a few years ago, the desire for an expansion of the horizon of instrumental sonorities had been expressed. It was a compatriot of Boulez who made decisive speculations: Edgar Varèse, born in Paris in 1885, in the generation of Stravinsky and Bartok. It is significant and shows the close interrelationships that Varèse was inspired to his considerations by one of the fathers of young French poetry, Paul Valéry, who had already introduced in his verse calculation and chance, metrical measurement and the magic of the word.

Valéry wrote: "In all the arts there is a physical part, which can no longer be considered or handled as it was formerly, which can no longer be separated from the undertakings of the modern sciences and powers. For the past 20 years, neither matter, nor space, nor time have been what they had always been before. It is to be expected that such great changes will transform the entire technique of the arts, that even creative power will be conditioned by them, perhaps to such a degree that the conception of art seems to be startlingly modified."

Valéry expressed himself in such decisive and daring terms, and Varèse added the following, speaking for his own profession: "Whole symphonies of new tones have appeared in the new industrial world and form a part of our daily consciousness throughout our lives. It seems impossible that a man who is exclusively concerned with tones should remain unaffected by these tones . . . Those composers who not only have good physical ears, but also are gifted with an inner ear, namely the ear of creative power, have been hearing for years a new music, created from tones which the old instruments cannot produce. But when they heard in their imaginations tonal combinations which neither strings nor winds nor percussion could produce, they still did not hit upon the idea of demanding these tones from science. Today science can produce in the tonal realm things that were never possible before."

How consistently Varèse has used his ideas in his composition is exemplified in his work "Deserts", of 1953, in which winds and percussion are confronted with factory noises, which are produced through loudspeakers. What distinguishes Varèse basically from Boulez is the sonorous material that is on the tape. It is, so to speak, sounds of nature, concrete sonorities, no matter how filtered and altered, which can be adapted to the principle of composition of Varèse, an inherently thematic principle.

The speculations of Pierre Boulez go much farther. He considers the possibilities and categories of a synthesis: "The relation between the familiar instrumental world and the new universe

that electro-acoustical processes have revealed must first be established. I have always expressed the conviction that these two methods of expression are in no way mutually crippling or destructive, but that they must be two different directions of a similar organizational thought process."

A synthesis can be attained, according to Boulez, only when both the instrumental sonorities and the electronic sonorities are subjected to the same compositional procedure, the same organization, the same higher ordering. Therefore he demands an electronic material which can be organized. It cannot be produced through montages of sounds of nature, no matter how altered and thus denatured, but the sounds must be shaped in accordance with the compositional organization of the work, that is, built up from the atomic elements of sound, from the sine tones.

It is revealing that the serial method of composition and its complicated relationships and dependences, which extend to pitch level, duration, dynamics, tone color, etc., produces different results when one applies the same serial organization to a tempered tonal system, namely that of instrumental music, from those it produces when one applies it to the universe of non-tempered electronic sonorities.

Since the instrumental and electronic parts of this music will differ in their time durations, the composer must do the following: He must, so to speak, create a time-space for his composition in which both parts can meet. And therewith he is confronted with problem of form, of distribution and intelligibility to the listener which is so dependent on them. His approach to the traditional conception of form is both highly characteristic and interesting:

"Western music was concerned with creating firm points of support within a firm form in such a way that one could speak of certain aural perspectives, analogous to those of the eye, thinks to a more or less conscious aid to the memory. But, in the wish to keep sensibility constantly awake, they made these supporting points ever more unsymmetrical and ever less noticeable. One can conclude from this that the development of form, in turning away from these aids to aural memory, must lead to a time concept that cannot be turned back, in which the criteria to form are newly created in accordance with conditions of various possibilities.

"The art work is no longer that predetermined architecture which extends from a beginning through certain developments to an end. Rather, the boundaries are voluntarily erased and the duration is no longer determined exactly in advance—time structures, so to speak, arise. This leads to a conception of the creative process in which the definite no longer rests within the power of the author. Chance forces its way into the art work, chance, which is never definitive."

In the last sentence of this quotation

occurs that magical word through which the latest musical development can be understood and often is misunderstood: the word "chance". How can "chance" attain importance in a music whose elements are especially conditioned by structure, in a music which is fixated in its development, if not wholly predetermined? Here we find a strong thesis turned into an antithesis.

Experience with serial technique and the progressive complication of this technique through the process of permutation have led to the discovery that after applying this process there is by no means only one possible solution of a compositional idea or conception, that, in short, the composer has a choice, that he can make a decision. If one assumes that this decision is to be made for every part of a work, and further, that each of these decisions for one part logically implies a corresponding decision for the following part, then the possibilities of the work multiply themselves literally into the incommensurable. The final, the definite are no longer within the power of the author. If we try to visualize this conception we are led to the association of the open circle, or, better yet, the spiral.

What was more natural than to indicate a multitude of these possibilities? Let us be done with the definite framework, cries Boulez, for the score now offers this rich variety of possibilities. It also offers the interpreter an entirely new chance, namely the chance, at the moment of performance, to make a decision for himself as to which of these possibilities he will select and develop. In the conception of reproduction the word-stem of production receives a significance that it has never had before. The incommensurable in every artistic process affects the work of the interpreter as it did that of the composer.

This is true of the instrumental part of the "Poésie pour pouvoir", the part that is dependent upon the interpreter. The electronic part, on the other hand, requires a tape for its realization, which, in contrast to the living participation of the interpreter, is fixed for all time and proceeds with ruthless logic. The "definitive" in this realization is opposed to that which Boulez, as he puts it, seeks with a true love of adventure: the non-fixation of a work in a score which must always be newly realized by the interpreter.

And Boulez exploits this contradiction. That is the artistic reason why he deliberately opposes the electro-acoustical realm to the natural instrumental realm. And this is the quintessence of his new musical esthetics. On the one hand, precision and control of structures, severe and absolute determination in the electronic realization. And, on the other hand, structures with many possibilities in the instrumental realization which can give these possibilities a definitive form, especially in the time duration. Therefore a synchronized organization of

time is needed for the synthesis and for the performance of the work. The stopwatch in the hand of the interpreter, the tireless, dependable co-ordinator, has a practical as well as symbolical significance.

In "Poésie pour pouvoir", the two elements, instrumental and electronic, are sometimes opposed and sometimes combined. The text of the poem binds the two elements but not in the form of primitive blendings. The word, recited on tape and through loudspeakers—the language sound—is submitted to structures in the melting pot of electronic processing, so to speak, so that the language sound becomes part of this true universe of sounds.

Boulez compares the range of possibilities of expression, which runs from the logical word to the clear articulation of sounds, to the range of possibilities in music, which runs from tones to noises. The alteration of the word through music corresponds with the alteration of the word, so that it loses its meaning. The magical character of the compositorial product would scarcely do violence to the intentions of the poetry and of the poet, and also permits one to speak of a synthesis of the emotional and the intellectually guided process of composition.

Let me quote Boulez one final time: "To realize the fusion of word and tone in this way, and to allow articulation to sprout, when the word is powerless to achieve any more, is that not simply to organize creative inspiration? Will people not say: What nonsense and what an absurd combination of conceptions? Well, how about it? Do you want to believe in the magic of improvisation? Or in the sole power of the sanctification of the elementary? I am ever more strongly convinced that if one wishes to formulate creative inspiration, one must really come to grips with it, even more, must organize it."

New York

Music For Children

New York.—Lincoln Center for the Performing Arts will provide increased opportunities for the children of New York to enjoy music, opera, drama, and dance next season, even before the Center's first building is completed. A three-year demonstration program is now being developed with the co-operation of the New York City Board of Education. Eventually it will involve all the Center's present constituent organizations—the New York Philharmonic, the Metropolitan Opera Association, Juilliard School of Music, and the newly formed Repertory Theatre Association—even before their Center homes are built.

For the first phase, the Center will provide funds for the Philharmonic to add two weeks of concerts—eight concerts in each week—to its 1960-61 season, and to increase its student rehearsals from two to ten. Under this plan, 70,000 young people will hear the orchestra next season.



JOSEPH FUCHS

*contemporary
enthusiast*

*"It is the duty of a performer
to play and encourage
the writing of new works . . ."*

By RAFAEL KAMMERER

The understandable reluctance of many noted concert artists to seek out, prepare and introduce new works by contemporary composers is not shared by the eminent American violinist Joseph Fuchs. As of next October, the New York-born violinist will have accomplished the formidable feat of giving the premieres of five concertos by major contemporary composers in a four-year period.

As the winner of a Ford Foundation Grant, Mr. Fuchs commissioned Walter Piston to write a concerto for him which he will first play with the Pittsburgh Symphony under William Steinberg in Pittsburgh in October and which he will subsequently play in Detroit, Buffalo, and San Antonio. Other contemporary concertos which Mr. Fuchs has either performed, recorded, or premiered include those by Ben Weber, Mario Pergallo, and Paul Hindemith (the last recently recorded for Everest Records with Sir Eugene Goossens and the London Symphony), and the newly revised William Schuman Concerto, which he premiered last season in New York with the Juilliard Orchestra.

In a recently completed series of televised programs entitled "Sonata", which, since 1957, have been seen over the facilities of the Lowell Institute's Station WBGH-TV, Mr. Fuchs performed works by Stravinsky, Hindemith, Honegger, Piston, Peter Mennin, Virgil Thomson, Quincy Porter, Gardner Read, Ernest Bloch, Nicolai Lopatnikoff, Bohuslav Martinu and other contemporary composers, in addition to all the sonatas of Beethoven and Brahms plus 15 by Mozart, five by Schubert, six by Handel, three by Bach, both Grieg sonatas, and those by Franck, Debussy, Fauré, and Richard Strauss.

This series was the first in which a major concert artist has been signed up for ten one-hour telecasts each year for a period of three years. The programs were kinescoped for subsequent release to educational TV stations throughout the world.

Interestingly enough, the series came
(Continued on page 72)

Whitstone Photo

OPERA IN NEW YORK

NEW YORK CITY OPERA
(Continued from page 20)

The Mikado

Sept. 30.—The Mikado (James Pease), Nanki-Poo (Frank Porretta), Ko-Ko (Norman Kelley), Pooch-Bah (Herbert Beattie), Pish-Tush (William Metcalf), Yum-Yum (Barbara Meister), Pitti-Sing (Nancy Dussalt), Peep-Bo (Sophia Stefan), Katisha (Ruth Kobart), Robert Irving conducting.

The New York City Opera has taken its rightful place in the D'Oyly Cartel. Its fun-filled production of "The Mikado" is in the repertory for the second season, and a new production of "The Pirates of Penzance" will be staged before this notice is in print. A spring season of Gilbert and Sullivan has been talked of. All of which is welcome news.

The current "Mikado" has retained most of the cast from last season. However, James Pease was new in the title part, and what a stunning job he did! His Second Act "Make the Punishment Fit the Crime" brought down the house. Another successful debutant was William Metcalf as Pish-Tush.

There were, however, some minor blemishes. The Gentlemen of Japan were poorly rehearsed in acting and singing. And some of the comedy was a bit coy.

But these were minor distractions. The charm of Frank Porretta's Nanki-Poo, the sweetness of Barbara Meister's Yum-Yum, and the sweeping style of Ruth Kobart's Katisha are all tremendous assets. And the vocal and comic gifts of Norman Kelley as Ko-Ko vastly entertained a pair of 13-year-olds in front of us, not to mention the hundreds of elders around them.

—Wriston Locklair

La Bohème

Oct. 1.—Elisabeth Carron (Mimi), Adele Leigh (Musetta), Barry Morrell (Rodolfo), Chester Ludgin (Marcello), Richard Fredricks (Schaunard), Norman Treigle (Colline); Dan Merriman (Benoit), Arnold Voketaitis (Alcindoro), Maurice Stern (Parpignol), John Dennison, Don Yule (Guards), Emerson Buckley conducting.

That "La Bohème" remains one of the hits in the New York City Opera repertory was attested to by the sold-out house it drew for this first performance of the season. And the performance proved worthy of the audience's enthusiasm. Except for a few places in the first-act love duet where Miss Carron, Mr. Morrell and Mr. Buckley seemed to be at odds on tempi, everything went as smoothly as clockwork.

The cast of capable young singers was exceptionally well chosen to fit the roles. Miss Carron was an appealing, if not always vocally effective, Mimi. Barry Morrell, making a return to his operatic alma mater as a last minute replacement for the indisposed Richard Verreau, sang the role of Rodolfo with the artistry and affinity for Puccini's idiom for which he is justly noted.



Exclusive MA Photo/John Ardoin
Frances Bible and James Pease in "Der Rosenkavalier" at the City Center

Richard Fredricks, who made his debut with the company in this performance, as Schaunard, was an unusually capable actor as well as singer. He used his well trained voice to good advantage in his solos, and blended in well with the others in ensembles.

But the outstanding portrayal of the evening was Adele Leigh's, as Musetta. It was her first appearance in this role at the City Center, and by her complete, compelling realization of the character she turned it into a personal triumph.

—Rafael Kammerer

Oedipus Rex Carmina Burana

Oct. 4.—"Oedipus Rex": Donald Davis (Narrator), Richard Cassilly (Oedipus), Arnold Voketaitis (Creon), John Macurdy (Tiresias), Regina Sarfaty (Jocasta), John Macurdy (The Messenger), Maurice Stern (The Shepherd), Julius Rudel conducting, "Carmina Burana": Lillian Messina (Soprano) (Debut), Frank Porretta (Tenor), John Reardon (Baritone), Solo Danvers: Carmen de Lavallade, Veronika Miakar, Paul Taylor, Jonathan Watts, Julius Rudel conducting.

To witness an audience shouting itself hoarse with enthusiasm over Stravinsky and Orff was measure enough of the tremendous achievements that the New York City Opera has made and of the indispensable role that it plays in our musical life. Truth to tell, I preferred Mr. Rudel's interpretation of the scores to Stokowski's more leisurely and sensuous treatment last season, when the productions were new. Hard driven they were, but with stirring vitality of rhythm and accent and smashing emotional impact. The Stravinsky opera-oratorio, first produced in Paris in 1927, is already a classic, and the Orff work, first produced in Frankfurt-am-Main in 1937, has proved one of the most successful and provocative scores of the last quarter century.

The production of "Oedipus Rex" remains admirable in all respects. Paul Sylbert's designs in ivories, yellows, and browns make the settings and characters look like a gigantic bas-relief, and Michael Arsanky's make-up heightens this effect. Static, but never dead, the stage picture is rendered vivid by the rhythmic power and bold harmonic coloring of the score. The chorus sang superbly, with a keen sense of the classic grandeur of the music, and the principals also deserve high praise.

Mr. Macurdy substituted as Tiresias for Joshua Hecht, who was ill. His round and flexible voice suited the proclamatory nature of the role perfectly, and he sang it with complete security. Mr. Cassilly has grown in the title role, and Mr. Voketaitis was an impressive Creon. Miss Sarfaty has the voice and the temperament for the wonderful role of Jocasta, and she will sound better in it when she no longer forces herself in the effort to achieve a maximum dramatic vitality.

John Butler's production of the "Carmina Burana" might well be subtitled "A Hurried View of Erotica". But whereas I hated it when I first saw it, I must confess that I enjoyed it at this first performance this season. True, the choreography is a weird mixture of vintage Graham technique and nightclub that really has nothing to do with Orff's music. Yet it is full of exciting ideas, it is never dull; and its unblinking frankness about sex enhances the lustiness of the old Latin student songs.

The four leading dancers bring a flame-like intensity to the stage. Even the corps (not so secure, technically) tears into the difficult movement excitingly.

Miss Messina, in her debut with the opera company, sang the fiendishly high and difficult soprano solo music resourcefully, if with effort, and both Mr. Porretta and Mr. Reardon matched her brilliance. The chorus, too, rose to the occasion, and one left the house with ears and toes tingling.

—Robert Sabin

The Pirates of Penzance

Oct. 6.—(Revival). Dorothy Raedler, stage director. Scenery by H. A. Condell. Costumes by Patton Campbell, William Chapman (Major-General Stanley), Arnold Voketaitis (Pirate King), William Metcalf (Samuel), Frank Porretta (Frederic), Herbert Beattie (Police Sergeant), Barbara Meister (Mabel), Joy Clements (Edith), Sophia Steffan (Kate), Rita Metzger (Isabel), Ruth Kobart (Ruth), Robert Irving conducting.

The New York City Opera has matched its sprightly "Mikado" with a charming "Pirates of Penzance" and all bids fair for the Gilbert and Sullivan season planned for this spring. The company had given the "Pirates" back in 1946, but the only surviving element of that production was Mr. Condell's scenery, which had been repainted.

Mr. Campbell's costumes were new and handsome. Dorothy Raedler's direction was alert, clever, and appropriate. And Robert Irving, with his Mozartean approach, is the ideal conductor for these beautifully fashioned scores, from which many a "serious"

composer could learn a valuable lesson.

The cast was, by and large, happily chosen, and the performances were uniformly spirited. The men stole the honors. Mr. Chapman was a properly doddery and fussy Major-General, and he projected the tongue-twisting text of his patter-song so that not a touch of humor was lost. The comedy was broad, but the audience loved it, and the music did not suffer, so why not? Mr. Voketaitis, a pirate to rejoice the heart of any boy, sang as robustly as he acted. Mr. Porretta looked handsome and sang well, except when he forced a few top phrases. He managed to convey Frederic's monumental asininity without making him unattractive. And Mr. Beattie was a delightful Sergeant. Like all of the others, he did full justice to Gilbert's verbal prestidigitation.

Among the ladies, Miss Kobart was outstanding. Not only was she hilariously funny to look at, but she sang and acted with both gusto and style. Miss Meister sang prettily in the lighter passages, but she had her troubles in those extremely difficult and extremely clever take-offs of grand opera which Sullivan included in his score. Nor did the other girls sing as well as they looked. But, though one wished for rounder, better supported tones, one could not quarrel with the spirit of their work.

These New York City Opera productions are not bastardized D'Oyly Carte; they represent a fresh and original approach, untainted by 20th century Broadway vulgarisms (thanks to Miss Raedler), and (thanks to Mr. Irving) are musically refined and witty.

—Robert Sabin

Così fan tutte

Oct. 7.—Beverly Bower (Fiordiligi), Frances Bible (Dorabella), John Reardon (Guglielmo), John Alexander (Ferrando), Judith Raskin (Despina), James Pease (Don Alfonso), and Julius Rudel conducting.

The New York City Opera's "Così fan tutte" is as captivating as ever and is still one of the choice operatic bargains in the city. One reason for this is the delightful intimacy that is created by the moderately-sized auditorium.

But this is hardly the entire measure of the success of this production. Julius Rudel is blessed with a set of spirited and highly gifted singers, who exploit the advantages of the house and the music. This season's cast was identical to the one last season, with the exception of the Fiordiligi. Beverly Bower appeared in this role, replacing Phyllis Curtin who is absent from the company.

Miss Bower is a charming and lovely young woman, and she sang Fiordiligi with spunk, determination and a good deal of musical sense. Though her performance sometimes failed to take on the polished quality displayed by the rest of the cast, it was probably timidity in regard to the role's difficulties, which prevented her from projecting it with complete authority.

The remainder of the cast was admirable as ever. James Pease, in particular,



Exclusive MA Photo/John Ardoin

Left to right are Arnold Voketaitis, Frank Porretta, and Ruth Kobart in "The Pirates of Penzance" at the City Center

seemed an ideal Don Alfonso, fluent in his acting, rewarding in his singing. The orchestra, too, caught the spirit of the evening and responded with airy, sensitive playing under Mr. Rudel.

—John Ardoin

Carmen

Oct. 8, 2:30.—Gloria Lane (Carmen), Doris Yarick (Micaela), Richard Cassilly (Don Jose), Norman Treigle (Escamillo), Arnold Voketaitis (Zuniga), Mary Lesawyer (Frasquita), Sophia Steffan (Mercedes), Maurice Stern (Remendado), William Metcalf (Danceiro), Richard Fredricks (Morales), Samuel Krachmalnick conducting.

It took the four principals of this performance to push this old chestnut into the fire. But once Gloria Lane began applying her own particular brand of heat, there was serious danger of combustion in the auditorium. In my experience, Miss Lane's vocal and dramatic abilities add up to the finest Carmen today. For one thing, she looks like Carmen should, with her brilliant eyes and her marvelous ink-black hair.

She has so many fresh ideas about the role that she successfully avoids the clichés which spoil so many Carmens. She seems to have made a searching study of the part and has solved the problems in the death scene superbly. Her voice is all of a piece and vibrant in its warm lushness. She was never reduced to unnatural vocalism to cover the extremes of the part, and made the role musically as well as theatrically satisfying.

Richard Cassilly's Don Jose continues to impress me with the sureness of his portrayal. I only wish that the Spanish army could afford a more becoming and trim uniform for him. Norman Treigle was an excellent Escamillo. If the dramatization of the "Toreador Song" and the use of the capes were his own ideas, then more stage power

to him. Doris Yarick was a charming and often moving Micaela. She should prove an asset to the company.

The chorus was gruesome. It sounded as though it had not been rehearsed since the opera was first mounted. There was no excuse for the bored way in which it sang. A marked deficiency in this production (as in others of the company) was the lack of someone to stage and move choral groups convincingly. Nowhere is this more noticeable than in "Carmen".

Samuel Krachmalnick showed a sound grasp of tempos and allowed the music broadness in spots where it is often rushed.

—John Ardoin

Madama Butterfly

Oct. 8.—Elisabeth Carron (Cio-Cio-San), Regina Sarfaty (Suzuki), Rita Metzgar (Kate Pinkerton), John Alexander (Benjamin F. Pinkerton), Chester Ludgin (Sharpless), Michael Carolan (Goro), Andrew Frierson (Yamadori), Arnold Voketaitis (Bonze), William Metcalf (Imperial Commissioner), Emerson Buckley conducting.

Elisabeth Carron's Cio-Cio-San improves with time. She has been singing it at the City Center for several years, but her performance in this first "Butterfly" of the season was the best I have heard. The quality of her voice has always been touched with a sweet sadness. It is appropriate for Cio-Cio-San, just as it was for her memorable "Birdie" in "Regina." But it was her dramatic range this time that made the heroine's life and death so vibrant.

John Alexander's Pinkerton was somewhat restrained, and Chester Ludgin, who appeared for the first time anywhere in the role of Sharpless, gave a very good account of himself vocally. After a few more performances his dramatic portrayal should improve, too.

Regina Sarfaty is a perfect Suzuki. Her duets with Miss Carron were ravishing. Rounding out the cast was

Michael Carolan's first Goro with the company. It is a minor part, but Mr. Carolan made the most of its limited vocal and dramatic possibilities.

Emerson Buckley's conducting was a valuable contribution, and the large audience paid its compliments by cheering all the principals at the final curtain.

—Wriston Locklair

La Traviata

Oct. 9, 2:30.—Beverly Bower (Violetta), Frank Porretta (Alfredo Germont), Louis Quilico (Giorgio Germont), Mary Lesawyer (Flora), Sophia Steffan (Annina), Maurice Stern (Gaston), Arnold Voketaitis (Baron Douphol), William Metcalf (Marquis D'Obigny), John Macurdy (Doctor Grenville), Francoise Martinet and Gerald Arpino (Solo Dancers), Samuel Krachmalnick conducting, Albert Felmar, stage director (Debut).

For the season's first "La Traviata" there was a new conductor, a new Alfredo, and Mr. Felmar's debut at the City Center. Mr. Porretta was impressively young and handsome, moved gracefully, and put these assets to forceful dramatic use. His singing was lyrically appealing. He did not project strongly enough in the ensemble at the end of Act III, but he held his own in the final act.

Miss Bower was pretty to the eye and to the ear, singing both tender and brilliant arias effectively. Mr. Quilico, with his imposing presence and voice, made the strongest impression of the evening. The remaining roles were in smooth and capable hands.

Mr. Krachmalnick was well at home in the score; the performance was generally sensitive. Mr. Felmar's direction was bright and agreeable, and entirely in good taste.

—David J. Baruch

Der Rosenkavalier

Oct. 12.—Anne McKnight (The Marschallin), James Pease (Baron Ochs), Frances Bible (Octavian), Chester Ludgin (Von Faninal), Judith Raskin (Sophie), Patricia Brooks (Marianne) (Debut), Luigi Vellucci (Valzacchi), Regina Sarfaty (Annina), Arnold Voketaitis (Police Commissioner), John Alexander (A Singer), Michael Carolan (Innkeeper), Charles Broadhurst (Major Domo of the Princess) (Debut), Maurice Stern (Major Domo of Faninal), Jennie Andrea, Rita Metzger, and Sophia Steffan (Three Orphans), Michel Carolan (Animal Vendor), Joy Clements (Miller), Michael Arshansky (Hairdresser), Dan Merriman (Leopold), Julius Rudel conducting, Staged by Ralph Herbert (Debut).

The first thing that has to be said about the New York City Opera's "Rosenkavalier" is that the company should not try to do it, with its small stage, limited production budget, small orchestra, and other modest resources. When the company brings us a neglected and unfamiliar work like "The Silent Woman", we gladly accept the necessary limitations of the production, but why attempt something that the Metropolitan does far better, when there are so many operas that really belong at the City Center?

The second thing to be said is that the revival of this opera, which had not been done since 1954, was praiseworthy, if one accepted the necessarily sketchy nature of the performance. Ralph Herbert had staged it, in his first assignment with the company, and had met his manifold problems with notable ingenuity and invention. The business

was lively without being fussy, and the stage was animated without being overcrowded.

Julius Rudel conducted the work for the first time at the City Center and he wisely did not try to force the orchestra to sound twice as large as it was. A thin sound is preferable to a coarsely overblown one. Mr. Rudel's cuts, especially in Act III, were merciless, but one could understand, if not approve, their motivation. If he was cautious, he was nonetheless always firmly in control and keenly aware of the possibilities of his forces.

Two of the singers made their debuts in lesser roles. Patricia Brooks sang admirably as Marianne, but she should make herself look more like a hearty Viennese duenna and less like a half-starved English governess. We shall have to wait until Charles Broadhurst has more to do, to judge his capacities. Almost all of Strauss's "bit parts" are musically tricky and he was understandably nervous about his.

Miss McKnight has the voice and the intelligence for the role of Marschallin, but she needs far more experience and a far greater command of style to do full justice to it. Mr. Pease's sojourn in German opera houses has obviously helped him in his characterization of Ochs, notably in his German, which was far better than that of most of the other principals. Like some of his fellow-artists, he tended to sing lightly, sometimes almost parlando. He could be heard in the small house with a small orchestra, but this was not a very safe procedure, musically speaking. Nonetheless this was an excellent performance with delightful Falstaffian touches.

Miss Bible has always been a good Octavian, though it was in the last act that she really unleashed her voice. Miss Raskin, even more than Mr. Pease, had scaled down her tonal volume, but Sophie's soaring phrases, though a mere thread, were of pure, gleaming silver, and she looked lovely.

It was a pleasure to hear a solid-voiced Faninal; and Mr. Vellucci and Miss Sarfaty were an engagingly rascally pair. It is a pity that Annina had been robbed of some of her best passages. Mr. Alexander won a hand for his singing of the formidable aria for the tenor, and the other minor roles were all well done (though I should admonish the Three Orphans to improve their whining trio, if they expect further largesse). In sum, an impossible task well done.

—Robert Sabin

BROOKLYN ACADEMY

Jose Ferrer in New York Operatic Debut

Brooklyn Academy of Music, Sept. 24. Brooklyn Opera Company. "Gianni Schicchi". Jose Ferrer (Gianni Schicchi), Jeanette Scovotti (Lauretta), Elaine Bonazzi (Zita), William Lewis (Rinuccio), Robert Mackie (Gherardo), Maria di Gerlando (Nella), Alexis Di Tullio (Gherardino), Robert Trehy (Betto), Gimi Beni (Simone), Rodney Stenberg (Marco), Marilyn King (La Ciesca), Robert Falk (Master Spinello), Richard Best (Amantio di Nicolao),

Georgio Spelvino (Pinellino), Leonard Potter (Cuccio), Earl Wild conducting.

The prospect of seeing and hearing the distinguished star of stage and screen, Jose Ferrer, make his New York debut as an opera singer brought a large and demonstrative audience to the opening of the Brooklyn Opera Company's Fall Season.

Mr. Ferrer not only sang the title role but staged the production as well, and he did full justice in both capacities to Puccini's score. Mr. Ferrer acted the part broadly, with sly innuendos, and to the hilt. Having studied singing for the past few years to improve his speaking voice, it was perhaps only natural that Mr. Ferrer should be bitten by the operatic bug.

Thanks to the pianist Earl Wild, who made his New York debut as an opera conductor on this occasion, Mr. Ferrer was steered into the right role. For Gianni Schicchi is primarily a virtuoso acting role rather than a singing one. The absence of sensuous beauty in Mr. Ferrer's voice was a help rather than a hindrance in the passages where he imitates the voice of the "dying" Buoso. For all its raspy quality, his voice proved marvellously expressive. This had been demonstrated, earlier in the evening by an aria recital, preceding the opera, in which he sang "Se vuol ballare" and, as an encore, "Non piu andrai" from Mozart's "The Marriage of Figaro".

Following a spirited performance of Rossini's Overture to "L'Italiana in Algeri" Jeanette Scovotti, led off with "Una voce poco fa" from "The Barber of Seville", which she sang with bell-like tone and flawless accuracy of pitch. Next, William Lewis displayed a fine lyric tenor voice to excellent advantage in Donizetti's "Una furtiva lagrima" from "L'Elisir d'Amore".

Maria di Gerlando revealed a voice of dramatic power in her singing of "Ah fors' e lui" from "La Traviata". Mr. Lewis and Miss di Gerlando were also heard in the first-act duet from "La Bohème".

Elaine Bonazzi, who proved to be an excellent character actress in her portrayal of the "Old Woman" in "Gianni Schicchi", sang agreeably, but without much conviction, "Oh mio Fernando" from Donizetti's "La Favorita".

—Rafael Kammerer

ORCHESTRAS IN NEW YORK

Arthur Weisberg Leads Modern Works

Town Hall, Sept. 25, 5:30.—Contemporary Chamber Ensemble, Arthur Weisberg conducting. Ives: "Toneroads" No. 1 (1911). Webern: Concerto, Op. 24 (1934). Blackwood: Chamber Symphony, Op. 2 (1954) (First New York Performance). Petrassi: Introduction and Allegro for Violin, Concertante and 11 Instruments (Gerald Tarack, violin soloist). Schönberg: Kammer-symphonie (1906).

It was auspicious to find so courageous and so compelling a program as this

so early in the season. Mr. Weisberg had assembled excellent musicians, so that (presumably) without extensive rehearsals he was able to do justice to the music, even though the performances were on the cautious side. He knew what was in the scores and he led his ensemble with economical but telling gestures. His work was gratefully free from balletic arm-waving and pelvic gyration.

One of the most bracing things about this program was the fact that it illustrated the extraordinary diversity of style of contemporary music. Not only was the quality very high, but each work revealed a different facet of creative talent or genius.

Easley Blackwood's Chamber Symphony has a gorgeous harmonic palette and it is fascinatingly scored. This young man knows his Berg as well as his Stravinsky, and the influences in this early work are predominantly Viennese. But it is original music, loose in structure and prolix, yet beautiful in color and emotionally stirring. The sheer sound of it is voluptuous. Mr. Blackwood is a Romantic! (At least he was in Op. 2).

Less interesting and less challenging than the other music on the program, Goffredo Petrassi's work for violin and ensemble is an admirable vehicle for the soloist. Mr. Tarack might have played it with bolder sweep, but his performance was both accurate and sensitive and it won him an ovation.

Ives' "Toneroads" is not serial but it sounds amazingly like serial music, so free is its thematic material from traditional tonal patterns and so different its development. But Webern's subtle Concerto, Op. 24, reminded us of the enormous leap that Schönberg and his followers took. Its minutely controlled organization and compactness were accentuated by the Ives.

The Schönberg Kammer-symphonic had obviously not been sufficiently rehearsed, but Mr. Weisberg and his artists got through it without serious mishap. Altogether, this was an absorbing afternoon that no lover of contemporary music could afford to miss, and I am happy to report that a sizeable audience gave hearty evidence of its appreciation.

—Robert Sabin

Carnegie Hall Reopens With Gala Concert

Carnegie Hall, Sept. 27.—New York Philharmonic, Leonard Bernstein, conducting. Isaac Stern, violinist. Bernstein: Overture "Candide". Harris: Symphony No. 3. Ravel: "Daphnis et Chloe", Suite No. 2. Beethoven: Violin Concerto.

Literally saved by the bell in the form of a citizens' committee which, with the co-operation of the municipal government, snatched the old edifice from the clutches of the wreckers, Carnegie Hall returned to service on Sept. 27 without so much as a dropped hemidemisemiquaver. Beautifully refurbished in stark white picked out with gold, and with new carpeting and upholstery in brilliant red, the auditorium

has gained some of the buoyancy of an old-world rococo theatre without the rococo. It is now once again a beautiful room in which to hear music.

Rededication ceremonies, with the Mayor on hand to do the honors, had taken place the day before. Opening night was all music — specifically, a pre-season Pension Fund Concert by the New York Philharmonic, conducted by Leonard Bernstein. Appropriately, since he is president of the new Carnegie Hall Corporation and was a prime mover in saving the building, Isaac Stern was soloist.

The orchestra had barely found time to catch its breath after an arduous transcontinental tour and a fast trip to West Berlin. One reasonably could have expected a rather tepid, tired performance. But not a bit of it. Bernstein sprang to the podium as though he had just come from a refreshing dip in the North Sea and lined out alert and vigorous performances of his own "Candide" Overture, Roy Harris's Third Symphony, and the second "Daphnis and Chloe" Suite by Ravel.

The sound of the orchestra was fresh and virile, particularly in the Harris one-movement Symphony, which is now an American classic. The Ravel suite sounded several sizes bigger than life and would have been the better for more resilience and more subtlety in dynamics. But who will be critical on an occasion like this?

Isaac Stern was greeted by a standing ovation when he came forward to play the Beethoven D major Violin Concerto. He was in superb form and at the top of what has now become a formidable personal style, full of authority and assurance. Unfortunately his E string snapped in the course of the opening Allegro and he had to make a quick switch of instruments with the concertmaster, John Corigliano. But he picked up the ascending arpeggio of double-stops with a barely perceptible break and only the slightest roughening of intonation. Mr. Corigliano quickly replaced the broken string and the soloist had his own fiddle back by the next tutti.

Altogether it was a heart-warming evening. It was more than a concert — it was a victory celebration.

—Ronald Eyer

Three Conductors Lead Philharmonic

Carnegie Hall, Oct. 2.—New York Philharmonic, Elyakum Shapira, Gregory Millar and Russell Stanger, conductors. Beethoven: "Leonore" Overture No. 3. Schumann: Symphony No. 4. Debussy: "Afternoon of a Faun". Stravinsky: "Firebird" Suite.

Unexpectedly, the New York Philharmonic's first Sunday afternoon concert of the season was led by three conductors. Leonard Bernstein, who directed the previous concerts of the week and doubled as soloist in Beethoven's First Piano Concerto, became ill after the Saturday evening performance of the concerto and was unable to con-

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tinue. Gregory Millar, one of the three newly appointed assistant conductors, stepped in and led the orchestra in the concluding Schumann Fourth Symphony. He again conducted it on Sunday afternoon.

Since none of the assistant conductors had yet been given their assignments, it was decided to divide the concert between them. This meant a change in the program, since no one was prepared to play the concerto. In its place, the Debussy and Stravinsky works were played.

Without benefit of rehearsal, the young conductors handled their assignments with skill and directness. Each was making his New York debut with the orchestra. Mr. Stanger, the thirty-year-old Massachusetts-born conductor who had accompanied the orchestra on its seven-week transcontinental tour led it in sensitive and imaginative readings of the Debussy and Stravinsky scores.

Mr. Shap'ra, who conducted the Beethoven Overture in this concert, was born in Tel-Aviv in 1926. He came to the United States in 1949 as the winner of a conductor's competition held in Israel. He studied at Tanglewood with Koussevitzky and Bernstein, and at the Juilliard School with Jean Morel. He founded the Emmanuel Symphony in Beverly Hills, California, in 1954, and from 1958-60 was music director and conductor of the Los Angeles Doctors' Symphony.

Gregory Millar was born in 1924 in Prince Albert, Saskatchewan, of Greek and French-Canadian parents. He came to the Philharmonic with considerable orchestral and operatic experience behind him. From 1948-51, he was Director of Music at St. Louis University. In 1951 he organized the Little Symphony of San Francisco. And from 1954-59, he was the regular conductor of the Monterey County Symphony. He has also conducted performances of the Contemporary Music Society Orchestra in New York. In 1955 Mr. Millar was awarded a Rockefeller Grant for extended research in Little Symphony repertoire.

—Rafael Kammerer

Zita Carno Soloist In Riegger Work

Carnegie Hall, Oct. 9, 3:00.—New York Philharmonic, Leonard Bernstein conducting. Zita Carno, pianist (Debut). Weber: "Oberon" Overture. Mozart: Piano Concerto in D minor, K. 466. Riegger: Variations for Piano and Orchestra, Op. 54. Schumann: Symphony No. 2.

Zita Carno, the young American pianist who made her Philharmonic debut on this occasion, has a talent to conjure with. For anyone to play a Mozart Concerto and a difficult contemporary work on the same program and to bring them off with such complete understanding and personal empathy is a feat that cannot be judged commonplace.

Perhaps the fact that she had studied with Wallingford Riegger gave her spe-



Exclusive MA Photo/John Ardoin

Wallingford Riegger

cial insights into his Variations for Piano and Orchestra. But even the distinguished American composer, whose 75th anniversary was being celebrated by the Philharmonic, could not have taught her to play his music with an instinctive flair and emotional penetration. For the excellence of her performance, Miss Carno deserves full credit. Her sense of humor and her intellect must be fully as sharp as the composer's.

Her playing of the Mozart Concerto, too, was extraordinary. So many pianists seem to feel that Mozart is made either of ivory or stainless steel. Few are able to inject passion into the classical framework without bursting it, and they therefore leave passion aside.

Not Miss Carno. Without straining seams or forcing ideas, she accumulated a kind of vital excitement that communicated. Her tone, though not perhaps the most luscious in the world, was strong and healthy; a good substance with which to work. In short, Miss Carno revealed a truly first-rate concert talent.

The orchestral portion of the concert was less impressive. Mr. Bernstein's direction of the Weber Overture seemed self-conscious. His reading of the Schumann Symphony, while adequate in external respects, generated little inner power or convincing lyricism. The entire work seemed to ride along, emotionally, at an unexceptionable mezzoforte.

—Lester Trimble

New School Concert

New School, Oct. 9.—Alexander Schneider conducting. Benita Valente, soprano, Charles Russo, clarinet, John Barrows, horn, Robert Nagel, trumpet, Lee Luvisi, piano, Haydn: Symphony No. 97 in C major, Schubert: "Der Hirt Auf Dem Felsen"; "Auf Dem Strom", Haydn: Trumpet Concerto in E flat.

For four seasons Alexander Schneider and a devoted band of chamber players have been brightening the Sundays of budget-wise concert-goers with their Dollar Day devotions to the Old

Masters. They have played Handel concerti grossi by the dozen and an equal amount of Bach and Mozart—all to standing room audiences. When the fifth season opened, two jammed houses were present to welcome the much-beloved Mr. Schneider and his orchestra.

As in the past, the joy of playing such delicious music was always in evidence.

The Haydn symphony is one of his most felicitous, with an abundance of endearing airs and phrases, and it turned out to be the best played work of the evening.

Benita Valente, a very charming young lady who was making her New York debut, has a fresh, appealing voice that fairly floated through the ether of Schubert's songs. But the tempos were so slow, especially in "Der Hirt Auf Dem Felsen," that one felt that one had sat through a cantata.

Mr. Nagel's work in the Haydn trumpet concerto was a professional job, although the trills and rapid passages did not always come through with the necessary clarity. —Wriston Locklair

Little Orchestra Opens With Strauss "Daphne"

Town Hall, Oct. 10.—Little Orchestra Society, Thomas Scherman conducting. Mozart: Adagio and Fugue for Strings in C minor, K. 546. Liszt: "Rhapsodie Espagnole" (Ivan Davis, piano soloist). Strauss: "Daphne". (In Concert Form—First American Performance). Gloria Davy (Daphne), Jon Crain (Apollo), Robert Nagy (Leukippos), Lawrence Davidson (Peneios), Florence Koppleff (Gaea), Robert Goss (First Shepherd), Robert Eckert (Second Shepherd), Eigel Silju (Third Shepherd), Norman Grogan (Fourth Shepherd), Ruth Morris (First Maid), Mary Judd (Second Maid).

One of the stupidest myths of musical criticism in this century—that the later works of Richard Strauss are pale and creatively inert echoes of the earlier ones—is now being laid to rest, thanks to recordings and to enterprising musicians like Thomas Scherman. The American premiere of "Daphne", which was first given in Dresden in 1938, found a packed house including many distinguished artists and composers eagerly awaiting the performance of this heavenly opera in concert form and in the original language.

"Daphne" is a symphonic nature poem for voices and orchestra, gorgeous in its colors, magnificent in its vocal and instrumental writing, awesome in its harmonic and contrapuntal skill, yet genuinely operatic. There is a compelling story line and the voices always dominate and direct the development. Most amazing of all is its freshness of inspiration. The music of the 74-year-old master bubbles forth like one of those sacred springs at which the ancient Greeks worshipped and celebrated.

It is especially ungrateful to look a gift horse in the mouth when one knows that its teeth are in poor condition. So, in view of my profound gratitude to Mr. Scherman, I shall not expatiate on the quality of the orchestral playing at this memorable premiere. Some of the

singing was admirable. The fact that Gloria Davy's voice was still absolutely fresh in those final exquisite, wispy phrases that symbolize the wind rustling amid the leaves of the laurel tree into which Daphne has been transformed was proof enough of her technical mastery of the role. Some of the darting arabesques near the beginning troubled her, but, as soon as her voice was warmed up, it took all of the soaring phrases with proud and graceful security. Artistically, too, this was by far the most impressive thing I have heard her do.

The role of Apollo is perhaps even more merciless than that of Bacchus in "Ariadne auf Naxos" and Jon Crain met all of its big phrases bravely and well. Nor was he oblivious to the lighter and more lyrical requirements, though there he had an overloud accompaniment and a not-too-comfortable vocal readjustment to deal with. As a whole, his performance was impressive and genuinely impassioned.

Robert Nagy sang the role of Leukippos in Heldenentor style throughout. At times, he sounded quite imposing, but his constant forcing was obvious, and it boded ill for the state of his voice a few years hence. Lawrence Davidson was far kinder to his sonorous voice in the role of Peneios. It was a pleasure to hear the voluptuous tones of Florence Kopleff as Gaea, to whom Strauss assigns some fascinating passages that have the quality of a bass clarinet. Nor should the Two Maids go without praise. Ruth Morris, especially, spun out some lustrous phrases. Here is a beautiful voice that is not yet fully freed, technically speaking.

The Four Shepherds had some very tricky things to do (like the four Footmen in "Der Rosenkavalier") and as a whole they got through creditably, although Robert Goss sorely needs to improve his German pronunciation and diction. As a matter of fact and justice, it should be said that nobody's German was faultlessly clear and satisfying, although the principals were all acceptable in this regard.

Ivan Davis made his appearance as winner of the Franz Liszt Sesquicentennial Piano Competition. That the performance was a bit slapdash in style and tonally coarse was rather Mr. Scherman's fault than his. Mr. Davis had proved at his debut recital last season that he is a far more sensitive and imaginative pianist than he was able to demonstrate on this occasion, which was largely a matter of fast fingers and brute force. As to the performance of the Mozart masterpiece, we must once again spare the gift horse's mouth. For "Daphne" was a glorious gift.

—Robert Sabin

Ormandy Celebrates Quarter Century

Carnegie Hall, Oct. 11.—Philadelphia Orchestra, Eugene Ormandy, conductor. Lukas Foss and the Improvisation Chamber Ensemble (Richard Dufallo, clarinet; Charles De Lancey, percussion; Howard Celf, cello; Robert Drasnin, flute; Lukas Foss, piano). J. C. Bach: Sinfonia for Double Orchestra, No. 3, D. major, Op. 18 (trans. by Ormandy). Sibelius: Symphony No.

5, Concerto for Improvising Solo Instruments and Orchestra (Orchestral accompaniment by Foss, Dufallo, Drasnin, and Delancey). (First Performance in New York). Respighi: "Feste Romane".

Eugene Ormandy, who is celebrating his 25th year as conductor of the Philadelphia Orchestra this season, had chosen an opening program that displayed the virtuosity of which he is justly proud. The musicians were as ready to execute his slightest command as a keyboard would have been, and the sound throughout the evening was sumptuous.

In the novelty of the program, however, Mr. Ormandy and his orchestra graciously took a very minor role, for the orchestral accompaniments to the Concerto for Improvising Solo Instruments were extremely discreet. They were so tenuous, in fact, and so difficult to weave with the improvisatory elements that one doubted the wisdom of the whole concerto idea. It is to Mr. Ormandy's credit that he kept everything smoothly together.

I must admit that Mr. Foss's ensemble improvisation experiments do not seem to me to have been very fruitful. Unlike the free and much less intellectually complicated improvisation involved in jazz, this classical improvisation seems restricted in vocabulary, thin in content, and monotonous in style. Nevertheless, there were some fascinating moments in this experimental concerto, notably in the Chorale (Variations), with its Hindemithian figurations woven by Mr. Foss, in the Intermezzo (without orchestra) in which the solo ensemble really "went to town", and in parts of the fugal Finale. But I cannot help feeling that this particular type of music-making is more fun for the participants than for the listeners.

Although the Johann Christian Bach concerto had inevitably been "souped up" in transcription, it was played with absolute tonal transparency. Mr. Ormandy's conception of the Sibelius Fifth is less rugged and heroic than some, but it is consistent, and the orchestra outdid itself in a magnificent performance. "Roman Festivals", indeed, were the final moments of the program. All the stops were out, and the sound was incredibly loud without ever becoming coarse or muddy.

—Robert Sabin

Bernstein Celebrates Composers' Birthdays

Carnegie Hall, Oct. 16, 3:00.—New York Philharmonic, Leonard Bernstein conducting. Aaron Rosand, violinist. Schuman: Third Symphony, Barber: Violin Concerto, Schumann: Third Symphony ("Rhenish").

A sizable audience came to Leonard Bernstein's birthday party for William Schuman, Samuel Barber, and Robert Schumann. The two American composers were 50 years old this year and Robert Schumann turned 150.

Mr. Bernstein was, as ever, an engaging host. But after the William Schuman Symphony, he seemed to tire and to move perfunctorily through the balance of the program. It was as if

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MATA and HARI

"A Gay World of Mime and Dance"

Pers. Rep.: MARCEL VENTURA

Plaza Hotel, New York 19, N. Y. PL 3-9430

John

MACURDY

Basso — New York City Opera

Excl. Mgt. Ludwig Lustig

111 W. 57th St., New York 19, N. Y.

he had poured all his energy into a brilliant and sweeping performance of the opening work, a piece which still fails to convince me structurally.

The four formal units seem secondary to the virtuoso orchestration. The work, though, does have a ruggedness and slashing way about it. But these are characteristics that Mr. Schuman has put to more significant use in later works.

Whether or not one responds to Samuel Barber's musical language, he is a master architect and one of the most formally secure of America's composers. The Violin Concerto is strong proof of this. This work is one of his most ingratiating and intimate compositions. The performance by Aaron Rosand might also be termed intimate because of his small-scaled delivery of the solo part, but his weak tone and several disturbing flaws, such as sounding adjacent strings in his bowing, were hardly ingratiating. Mr. Bernstein seemed unable to involve either himself or the orchestra very deeply in the work.

Mr. Bernstein attacked the Robert Schumann in the vigorous, tight manner he had performed the one by William Schuman. But the beauties of the Rhine valley are not compatible with the jazzy drive of New York City. The Rhenish landscape was stripped of its expansive grandeur. —John Ardoin

Coldstream Guards Prove Loud, Dazzling

Madison Square Garden, Sept. 24—Sol Hurok's procession of musicians and dancers from the British military seems as endless as it is colorful. The parade began in 1955 when the impresario brought over the Scots Guards. On the last weekend in September his latest import made its New York debut: the 56-piece Regimental Band of the Coldstream Guards, and the pipes, drums and dancers of the Queens Own Cameron Highlanders.

No sooner had the house lights faded than sturdy applause swept across the arena. When the band in its scarlet uniforms and bearskin caps marched out and the kilted pipers, drummers and dancers swirled into view, Madison Square Garden could hardly contain the enthusiasm of 9,000 excited spectators.

Throughout the two and one-half hour program, emotion continued to run high. The band sounded first-rate: loud and dazzling, as in the "Colonel Bogey" March; surprisingly raucous in the "St Louis Blues"; as mellifluous as the Philadelphia Orchestra in Jeremiah Clarke's "Trumpet Voluntary". Many of the marching pieces had been arranged by the band's conductor, Lt. Col. Douglas A. Pope.

Following their appearances in New York, the dancers and musicians set out on tour. But due to the enthusiasm they engendered, a farewell performance will be given in Madison Square Garden on Dec. 4.

—Wriston Locklair

DANCE IN NEW YORK

Royal Ballet Brings Three Premieres

With that worker of miracles, Dame Margot Fonteyn, as Princess Aurora, the Royal Ballet launched a four-week season at the Metropolitan Opera on Sept. 11 with "The Sleeping Beauty". It was the company's sixth visit to the United States (formerly as the Sadler's Wells Ballet); it was the fifth time that the full-length revival of the Petipa classic had served as an opener; and it was the sixth time that Dame Margot had brought excitement and splendor to the occasion with dancing that blended exquisite technique and dramatic truth with human warmth.

The company was in top form, and danced with that leisurely elegance of style that is characteristic of the English. Oliver Messel's scenery and costumes (several of the latter redesigned) were sumptuous as ever. And the musicians under John Lanchbery played with a finish and exactitude seldom encountered in ballet orchestras.

But Miss Fonteyn was the life-giving element of the performance. Not until her entrance did the air crackle with that electricity that meant that everyone in the audience was completely concentrated on the stage. It was in 1939, when Miss Fonteyn was just 20, that she first took this role in the Sergueïev revival for the Vic Wells Ballet (forerunner of Sadler's Wells). Today, I firmly believe, her performance as the 16-year-old princess in Act I has more of the magic radiance of youth than it did then. It ranks with the Juliets of Galina Ulanova and Alicia Markova and the Young Bride of Martha Graham in "Appalachian Spring" as one of those flame-like creations that only fully mature artists can achieve.

Her faultless line, her marvelously expressive arms (as supple as those of an oriental dancer), her breathtaking control of balance, her consummate phrasing with its bewitching final flourishes, above all, the life and joy which she infuses into every movement make her one of the most lovable as well as one of the greatest of living dancers.

There were new faces in the company. Deanne Bergsma made her New York debut as the Lilac Fairy. A tall, long-limbed dancer with both strength and lyric grace, she had an individuality and vitality of personality that were, by and large, lacking in most of the excellently disciplined dancers of this company. Also outstanding was Anya Linden, who danced the role of the Fairy of the Woodland Glades. Miss Linden, who has been raised to ballerina rank since the company's last visit in 1957, combined technical expertness with charm and romantic feel-

ing. Annette Page, also now possessing ballerina status, displayed brilliance, but also a hard, unbeautiful quality, as the Fairy of the Song Birds.

Wholly admirable was Ray Powell's characterization of the wicked fairy Carabosse. Less spectacular than Frederick Ashton's, it fitted more smoothly into the framework of the ballet. Miss Page revealed the same brilliance and the same brittle hardness as the female Blue Bird that she had as one of the fairies in the Prologue, but Brian Shaw soared with freedom and élan as her mate.

Michael Somes, as Prince Florimund, partnered Miss Fonteyn admirably, but his solo dancing, of which there was mercifully little, was decidedly sketchy. (He never straightened his knees once during his solo variation in Act III). Nor did Keith Rosson, who partnered Miss Linden and Georgina Parkinson as Florestan with his two sisters, seem to leave the ground without effort and deliberation. But Alexander Grant, Keith Milland, and Lawrence Ruffell, as the Three Ivans, mixed some Russian vodka with their English tea.

The season's first novelty came on Sept. 14, Frederick Ashton's "La Fille Mal Gardée", with scenery and costumes by Osbert Lancaster, and a score by Mr. Lanchbery, freely adapted and arranged from that composed by Ferdinand Hérold for the production at the Paris Opéra in 1828. Hérold had given himself great liberty in his revision of the original score of 1789 and Mr. Lanchbery has followed his example. Among other interpolations were an air from Rossini's "Barber of Seville", a passage from a Haydn symphony, and a decidedly modern clog dance!

Mr. Ashton's choreography for this historic ballet is far more brilliant and ambitious than that created by Bronislava Nijinska for Ballet Theatre in 1940. While giving him credit for dazzling invention, it should be added that this version is a bit topheavy and has sacrificed period feeling in a pot-pourri of styles. Precisely the same reservation applies to Mr. Lanchbery's score. The clog dance of Widow Simone (ably performed by Stanley Holden) is a glaring example. What is a vulgar music-hall number doing in an evocation of 18th century genre ballet? I did not find it amusingly impertinent, but merely boring.

But, these reservations aside, what a wealth of invention and brio Mr. Ashton has poured into this work! For Nadia Nerina, as Lise, and for David Blair, as Colas, he has fashioned roles that delight both the artists and the audience in this combination of technical virtuosity with deft characterization. Miss Nerina has a security in the most fiendish passages that was a joy to watch, and Mr. Blair brought elegance as well as endurance to an equally merciless role.

But in handling the other characters and the ensembles the choreographer has also been inexhaustible in his invention. As Alain, the idiotic son of

(Continued on page 59)



auditorium without walls

Record-making has become a major industry in the nation. High-fidelity, stereo, and that grandfather figure, the 78-rpm. record, consume the leisure hours of tens of millions of Americans, extend their musical knowledge, even amount to status symbols. But, as is the case with all machinery, there is danger of being overwhelmed. Without enlightenment from all parties concerned, the meretricious can easily swamp the indispensable.

For the commitments of mass music are enormous. In our time, we have seen André Maulraux' concept of "the museum without walls" taken over, for better or worse, by innumerable music-reproducing forces. In television, the proscenium arch for great orchestras and opera is the frame of the family TV screen.

Commercial radio continues to provide opera and symphony from all parts of the globe. But both media are disconcertingly subject to pre-emption of time for "more saleable" material. Not so the phonograph record, which can reach across "hard-sell" barriers and bring music into the home as never before.

In the earliest days of the phonograph, it was a symbol of prestige to own Victor's famous recording of the "Lucia" Sextet, performed by Caruso and Sembrich, among others, and imposingly priced at seven dollars. Today, you cannot buy the Sextet as a separate record, but you can choose between several complete "Lucias", monaural or stereo; and you can hear the orchestra behind the six-fold vocal sound!

Does anyone question that reproduced music is here to stay? The only areas for discussion must center around the responsibilities of this fabulous medium to the consumer, toward the fulfillment of its educational potentialities, and to the composers and interpreters of each new epoch.

The challenges are many. Never have so many persons listened to a specific performance. Last year's London recording of "Das Rheingold" probably has been heard already by more persons than attended a live presentation of the "Ring" prologue in the 90 preceding years. In terms of education, we have at hand a force as revolutionary as the printing press. Even the collector who can not read music has practical access to most significant scores of the past five centuries.

The staggering advances on the reproduction level may, at first, seem too much to live with. But it is thanks to the sound engineer that even the smallest community is no longer deprived of the most gigantic, most complex works. There will be no future need to wonder why certain performing musicians were of consequence in their era. The facts exist, within the record groove.

Such are the elements directly involved in the continuing, expanding significance of the American record scene. The future will surpass the past only through a multiple sharing of responsibility. The record manufacturer must walk a tightrope between artistic conscience and commercial feasibility. The critic must allow that reproduction co-exists with, but never supersedes, artistic validity. And the consumer—the collector—enviable as is his power of choice, must recognize that in the new age of auditoriums without walls, he is his own impresario, program maker, and historian.

Photo Cinesite-Barzani Courtesy Mercury Records



Eileen Farrell sings the Blues

Columbia Records Photo

Two Aspects of Farrell

Puccini: "O mio babbino caro" ("Gianni Schicchi"); Musetta's Waltz, "Mi chiamano Mimi"; "Dove lieta uscì" ("La Bohème"); Canzone di Doretta ("La Rondine"); "Non la sospiri"; "Vissi d'arte" ("Tosca"); "Spira sul mare"; "Un bel dì" ("Madama Butterfly"); "In quelle trine morbide" ("Manon Lescaut"); "Tu che di gel sei cinta"; "In questa reggia" ("Turandot"). Eileen Farrell, soprano. Columbia Symphony, Max Rudolf conducting. (Columbia ML 5483, \$4.98*). **Schubert:** "An die Leier"; "Fischerweise"; "An die Laute"; "Du liebst mich nicht"; "Dem Unendlichen". **Schumann:** "Volksliedchen"; "An den Mond"; "Mein schöner Stern"; "Die Soldatenbraut". **Debussy:** "Beau soir"; "C'est l'extase"; "Fleur des bleds"; "Noël des enfants"; "L'ombre des arbres". **Poulenc:** "Hôtel"; "Voyage à Paris"; "C"; "Reines des mouettes"; "Fleurs". George Trovillo, pianist. (Columbia ML 5484, \$4.98*).

These two albums, entitled "Eileen Farrell: Puccini Arias" and "An Eileen Farrell Recital", were cannily issued with the album of popular songs (reviewed below) to emphasize Miss Farrell's unusual versatility. And therefore it is understandable that Columbia wanted her to sing as many different kinds of classical music as possible. But they have gone too far, with the result that Miss Farrell has to jump from Musetta's Waltz to "In questa reggia", and to be half a dozen different voices and temperaments all at once.

If this common procedure of recording companies were carried to its grim conclusion, we should be hearing Kirsten Flagstad singing "Je suis Titania" and Victoria de los Angeles singing the Immolation Scene from "Götterdämmerung".

However, Miss Farrell has a glorious voice, a rich and warm human understanding, and an impressive technical command, so that one can almost always enjoy these performances, even when she is miscast, so to speak. Naturally, she does not perform many of these arias with the freedom and rich detail achieved by artists who have been singing them for years in the opera house.

Turandot (whom I like to call "the lass with the frigid air") is obviously a

character very foreign to Miss Farrell's temperament, and her interpretation of "In questa reggia" does not hint at the cruelty and fanatical virginity of the frozen princess. Whereas in Liù's touching "Tu che di gel sei cinta" she is all warmth and heart.

Again, Mimi is dear to Miss Farrell, but the hardness and mercurial temper of Musetta elude her, not to speak of the technical problems involved. But it is a pleasure to hear a voice of such amplitude and rich color soaring through phrases which one generally hears from smaller more limited voices.

Mr. Rudolf's conducting and the playing of the accompaniments are, I am sorry to say, pedestrian, but they do give Miss Farrell leeway, when she wants it.

Miss Farrell's recital program is more happily chosen than her operatic one. In some of the Schubert and Schumann Lieder she is completely at home and one rejoices in the combination of a superb voice with emotional intensity and understanding. "Du liebst mich nicht" and the "Volksliedchen" are instances of this. The "Beau soir" is also a sumptuous performance.

The Poulenc songs are less satisfactory. The subtle cynicism and stoicism of "Hôtel", the giddiness and sophistication of "Voyage à Paris", the rapturous rush of "Reines des mouettes" elude her. But, on the other hand, one has those velvety phrases in "C'est l'extase" and "L'ombre des arbres".

Mr. Trovillo is no Ulanowsky or Moore, but he does a workmanlike job at the piano. —Robert Sabin

"I've Got a Right to Sing the Blues!" Eileen Farrell, soprano, with orchestra under the direction of Luther Henderson. (Columbia CL 1465, \$3.98*)

Eileen Farrell's blues record begins with a glorious downward slide from the vicinity of an F natural, but there is nothing else of decline to the issue. Against all nay-sayers, Miss Farrell and Columbia Records have produced a series of performances belonging in the

"knock-out" category. The daring of the enterprise may be slightly hedged by Columbia's decision to provide a Farrell trilogy, with Puccini and random art songs to slightly control the conflagration. Miss Farrell sings blues with a naturalness to stop all doubts.

What little criticism I care to offer in the face of these frankly astonishing performances is a passing opinion that Farrell mostly tends to impersonate. In "Looking for a Boy" and "On the Sunny Side of the Street", one imagines Lena Horne. Judy Garland wanders through a few phrases of every song, and there are similarly references to Jerri Southern and other ranking popular stars. —John W. Clark

Creator of Legends

Mussorgsky: "Pictures at an Exhibition". **Prokofiev:** Sonata No. 7, B flat major, Op. 83. Sviatoslav Richter, pianist. (Artia ALP-154, \$4.98*). **Bach:** Clavier Concerto in D minor. Sviatoslav Richter, pianist. State Orchestra of the U.S.S.R., Kurt Sanderling conducting. **Schumann:** Piano Concerto. Sviatoslav Richter, pianist. State Radio Orchestra, Alexander Gauk conducting. (Monitor MC 2050, \$4.98*).

Thanks to recordings and (later) to the reports of visitors to Russia, Sviatoslav Richter had become a musical legend long before he set foot on our shores. To create such worldwide fame, an artist must have very unusual powers. Sometimes a flamboyant temperament and a flair for publicity will achieve it, with only limited musical gifts to back up the sensation. But in most cases, luckily, it takes genius. And this is precisely what Mr. Richter possesses.

He belongs to the great line of pianists. His musical understanding is profound; his technique is stupendous but "invisible" (one is never conscious of it for its own sake in his playing); and he has a great heart. His taste is impeccable. Vulgar exaggeration, sentimentality, flashiness have simply never occurred to him. He approaches the piano literature as George Szell or Pierre Monteux approach the orchestral, with a mastery and a dedication that need no tricks or "showmanship".

These albums give an excellent cross-section of his interpretative power. It was a happy thought of Artia to pair the Mussorgsky and Prokofiev works. What a pleasure it is to hear the "Pictures" played as musical canvases (as Mussorgsky intended), instead of as a sort of "souped-up" musical cinerama!

Mr. Richter does not try to make the piano sound like an orchestra, but by staying within its natural limits he gets more variety of color, volume, and dynamics than the thunderers. His playing of "Il vecchio castello" makes one feel vividly the mournfulness that hangs over old buildings. And in such pictures as the "Tuilleries" and "Limoges", the emphasis is upon the human and pictorial element—not upon speed and glitter. When he wants to, he can summon up huge waves of tone that overwhelm the listener, as in the "Heroes' Gate at Kiev".

Prokofiev's Sonata No. 7 was com-

pleted in 1942 at Tbilisi, where Prokofiev and other artists had been evacuated when the Germans threatened Moscow. And its first performance was given in 1943 by Mr. Richter. Prokofiev could not have found a more ideal interpreter. For Mr. Richter does not pound and slash his way through this music—he treats it as a structure, and he introduces plentiful light and shade. By some miracle, he makes the curious Andante caloroso (which sounds a little cheap in the hands of so many pianists) purely lyrical and convincing. And his marvelous control in the finale is infinitely more exciting than hysterical abandon would have been.

In the two concerto performances Mr. Richter's fine taste and sense of classical beauty come to the fore. No pianist has ever approached Wanda Landowska's titanic performance of the Bach D minor on the harpsichord. But among the interpreters of the work on the piano, Mr. Richter occupies a place in the front rank, beside Edwin Fischer (who is far more conscious of the harpsichord in his approach). Mr. Richter's flawless rhythmic control, his ability to keep contrapuntal lines clear and symmetrical while imbuing them with spontaneity, his aristocratic phrasing are a joy to observe.

In the Schumann his limpid clarity of tone and his sense of the *Innigkeit* of this music combine to give the music its proper scale and proportion. As engineering jobs these concerto recordings may not equal the most dazzling achievements of our laboratories, and the orchestras are not of highest virtuoso quality, but the music is there, all of it.

—Robert Sabin

Bjoerling's Requiem

Verdi: Requiem. Leontyne Price, Rosalind Elias, Jussi Bjoerling, Giorgio Tozzi, soloists. Vienna Philharmonic, Society of the Friends of Music Chorus, Vienna, conducted by Fritz Reiner. (RCA Victor LDS 6091 \$13.96 **)

The requiem mass always has held great fascination for the musical public and its power apparently is unabated. Of the big four, there are no less than nine recordings extant of the Mozart, four apiece of the Beethoven and the Verdi, and three of the Brahms.

Such popularity, as the slogan goes, must be deserved, and in the case of the Verdi the reason is quickly evident. Though an instant success, the work always has come in for some criticism as theatrical, irreligious and even operatic. Though only mystics may be able to discover that it is irreligious, it certainly is theatrical and operatic, and these, far from liabilities, are its most viable and moving qualities. How else would a composer with the theatre in his blood be expected to write?

Besides, the mass was begun as part of an aborted scheme of Verdi's to memorialize an opera composer, Rossini, and was completed sometime later—Verdi was no waster of good material—as a monument to a poet, Alessandro



One of the frescoes in the cycle of *The Last Judgment* by Luca Signorelli (1441-1523), in the San Brizio Chapel of the Orvieto Cathedral in Italy

Manzoni. And Verdi was not a religious man in the canonical sense.

So what we have is a powerful, often exquisitely beautiful piece of dramatic music cast in a convenient liturgical form, with limpid solos and duets, emotion-charged ensembles and awe-inspiring choruses accompanied by a sometimes thundering orchestra.

Fritz Reiner, the soloists and the Vienna orchestra and chorus perform the Requiem as though they had been rehearsing it daily for months. The teamwork is sheer perfection, and the solo voices were so chosen that they blend like the colors in a well-constructed painting.

Jussi Bjoerling, making his last recorded appearance in this work, is all strength within velvet in his supplicating "Ingemisco", and in the trio, "Quid sum miser". His voice mingles with the soprano and the mezzo with the true quality of an alto. Leontyne Price displays wonderful control, particularly in the Offertorio, with the E-flat sustained for seven measures, and in the "Libera me" with its high C and the ethereally floated B-flat *pppp*.

In addition to the ensembles, Giorgio Tozzi makes a deep impression with his imposing "Confutatis" where those lovely covered top tones, of which he is such a master, come into play. Rosalind Elias, who has developed into a singer of first rank, brings smoldering fire to her impassioned "Liber scriptus".

The star of the performance, if there can be one in this galaxy, is Fritz Reiner. His grasp of this music, in certain important respects, now seems to me to exceed that of Toscanini. (Toscanini's performance of the Requiem is still available on the Victor label, by the way).

From the opening measures of the Requiem and Kyrie, which he takes at approximately half the marked tempo, he works for an atmosphere of hushed wonderment and mystery which adds immeasurably to the religious and also the dramatic feeling of the work.

Except in the rousing Sanctus for the chorus, his tempos generally are slower than Toscanini's and slower than those indicated in the score (Toscanini adheres pretty much to the indicated tempos). This gives breadth and dignity to the work, and also gives the singers time to get the best out of their phrasing and expressive accentuations. Contrasts, when they come, are sharper and such sections as the "Dies Irae" and the "Tuba Mirum" are hauntingly sepulchral.

Fault, no doubt, will be found in some quarters with the liberties with tempo, but in view of the total result, this can only be quibbling.

A handsome book of notes and text, with tipped-on color plates of the Signorelli frescoes at Orvieto depicting the Last Judgement, accompanies the records.

—Ronald Eyer

Debussy's Parsifal

Debussy: "The Martyrdom of St. Sebastian". Vera Zorina, narrator; Hilde Gueden, Soprano; Philadelphia Orchestra, Eugene Ormandy, conductor. (Columbia: M2L 266 \$9.96*)

The mellifluous sounds of the Philadelphia Orchestra under Ormandy, once virtually the preserve of the Boston Symphony where the music of Debussy was concerned, are the prevailing virtue of this new and complete recording of Debussy's obeisance, not to God, but to Adonis and the art of Gabriele d'Annunzio.

Like Verdi, whose Requiem Mass is reviewed elsewhere in these pages, Debussy was not a religious man in the ecclesiastical sense. But he did worship God where he found Him, which is to say in nature, in the clouds, in the sea, in a sublime human figure such as St. Sebastian.

"The Martyrdom" has been called Debussy's "Parsifal", and maybe it is, at least so far as one can pursue the analogy of the One pure of heart, half saint and half child of nature. Except for the youthful cantatas, it was De-



Claude Debussy, in a photo by Pierre Louys. When Debussy abandoned his first wife and she attempted suicide, Louys broke with the composer. In rage, Debussy crumpled the photo. (Note damage marks at top.)

Debussy's sole excursion into the realm of religious music.

Perhaps because the role of the Saint, a bizarrely combined speaking and dancing role, was tailored to a specific and highly individual personality—Ida Rubinstein, a sensationally popular dancer — staged performances of the work since the first one have been rather tepid and unsatisfactory affairs. That is the price composers often pay for tailoring.

Without staging, the work becomes a tedious recitation with incidental music. The tedium is underlined in this recording because the speaking part is recorded at so much higher a decibel level than the musical part that the latter becomes dwarfed by it, and, secondly, because Miss Zorina does not manage the French language with enough charm and imagination to compensate.

The vocal solos, sung by Hilde Guden, do not fare much better because the line lies too high much of the time for her to get on top of it effectively. The Philadelphia Orchestra Chorus sings its atmospheric passages nicely; and the mezzos, Ethelwyn Whitmore and Natalie Moeckel, add a warm, autumnal color as The Twins.

As I said in the beginning, it is the sensitivity of the orchestra and its conductor that make the performance. Some time ago, Ernest Ansermet made a recording with his Swiss orchestra and Suzanne Danco as soprano soloist (London) which omitted the speaking part entirely. Though somewhat chaotic dramatically, this recording gives the music the prominence it deserves, and the music, after all, is the only part of d'Annunzio's mystery which is of compelling interest today. —Ronald Eyer

New Traviata

Verdi: "La Traviata". Victoria de los Angeles, Carlo del Monte, Mario Sereni. Rome Opera House Chorus and Orchestra conducted by Tullio Serafin. (Capitol GCR 7221, \$14.85*; Stereo SGCR 7221, \$17.94**.)

If this is one of the more successful complete opera recordings of recent years, the major credit is due Tullio Serafin. Others have made their reputation with podium pyrotechnics but no one since Toscanini has brought an identical finesse in what too often is dismissed as the bread-and-butter repertory. Capitol seems to be of the same mind, for it offers as a bonus disk approximately 40 minutes of Serafin's rehearsal sessions.

Once past the perils of "A fors' e lui", Miss de los Angeles' Violetta has many ravishing moments. She is particularly wonderful in the ensembles of the card scene, while her final act marks a new height of sensitivity even for this artist. Her Violetta must be considered in the tradition of beautiful vocal sound rather than the powerfully tragic conceptions of Claudia Muzio or Licia Albanese. But there is much to admire and little to regret. Her colleagues include a fine new tenor, Carlo del Monte, who manages to sing "De' miei bollenti spiriti" with genuine spontaneity, and Mario Sereni, who makes an impressively musical elder Germont. The rest of the soloists sound routine.

—John W. Clark

First Recording

Janacek: "Katya Kabanova". Soloists, Orchestra and Chorus of the Prague International Theatre, conducted by Jaroslav Krombolic. (Artia ALPO 85, \$9.96*. Stereo S85, \$11.96**)

Artia's "Katya Kabanova" comes to us following the first American professional staging of the work at the 1960 Empire State Festival. For the collector already familiar with "Jenufa", "Katya Kabanova" will seem a more intimate work, but still definably Janacek. In itself, the Czech language continues to hold fascination through Janacek's setting of words which are convulsive or lyric as the mood dictates.

"Katya Kabanova" is a somber piece. Where "Jenufa" enlisted conventional operatic reliance on choral outpourings, this is a predominately intimate work. The emotions stir mostly with indoors. There is little of the picturesque. For Janacek, melody seems to have remained an irreducible factor at any stage of his mainly-unattended career.

—John W. Clark

Paisiello: "The Barber of Seville". Graziella Sciutti, Nicola Monti, Rolando Panerai, Renato Capecchi, and the Virtuosi di Roma, Renato Fasano conducting. (Mercury SR 9010, \$11.96**). **Pergolesi:** "La Serva Padrona". Renata Scotto, Sesto Bruscantini, and the Virtuosi di Roma, Renato Fasano conducting. (Mercury SR 90240, \$5.98**).

In these two sets, stereophonic treatment seems to be especially apposite. What has been meager in previous recordings of the Pergolesi curtain-raiser, now sound personal, often plush in Mercury's new stereo issue. Renata Scotto's

fresh-voiced performance of the prettiest of all Pergolesi tunes, "A Serpina penserete" should make recitalists relinquish "Se tu m'ami" in its favor for a full decade.

We are now so accustomed to Rossini's "Barber of Seville" that Paisiello's version greets the ear first as a refreshing and charming innovation. The effervescent performance on this disk is achieved by the artists who recently brought the work back to life at Milan's Piccolo Scala. The music's melodic vitality and brilliant concerted flurries are certain to appeal. The rest of the work tends to blur in interest, for all the appeal of a particularly beautiful Romanza for Rosina. Where the work fails is in its excessive reliance upon patter and brio at the price of musical characterization. Nevertheless, its charms are manifest, and the elegance of Mr. Fasano's performance wins full endorsement.

—John W. Clark

Less than the Whole

Puccini: "La Fanciulla del West". Tebaldi, del Monaco, MacNeil, Tozzi; Capuana. London 5556, \$4.98. **Donizetti:** "Lucia di Lammermoor". Callas, Tagliavini, Tagliabue; Serafin. Angel S-35831, \$5.98. **Donizetti:** "La Favorita". Simonato, Poggi, Bastianini, Hines; Erede. London 5554, \$4.98. **The Orchestral Verdi:** Philharmonia Promenade Chorus, Mackerras. Angel S35751, \$5.98. **Wagner:** Great Scenes from "Tannhäuser" and "Götterdämmerung". Grümmer, Frick; Konwitschny. Angel 35844, \$4.98. **Wagner:** "Tristan und Isolde", Excerpts. Varnay, Windgassen, Topper, Leitner conducting. DGG 19193, \$5.98.

Webster defines highlights as the most important, interesting or outstanding part or scene. Each record company seems to have its own interpretation. Angel's "Lucia di Lammermoor" and London's "Fanciulla del West" and "Favorita" embody the right idea. Each presents the obvious features of its subject and the dramatic impact is never slighted.

Tebaldi's Minnie is one of the best of all her recorded performances, and I doubt if many listeners require more of the music than appears here. The London "Favorita" is a misbegotten attempt in the right direction. Simonato's singing here is less impressive than it can be. The "Lucia" scenes come from the second Callas album and the soprano's art has to battle mediocre colleagues.

Some years ago Mackerras provided Victor with his own transcription of early Verdiana for Sadler's Wells' "The Lady and the Fool". This new Verdi concert, tame by comparison, includes the oddity of a "Trovatore" ballet sequence and two novelties in the overtures to "Alzira" (1845) and "Luisa Miller" (1849). The stereo treatment imparts little sparkle to these routine performances.

Angel comes out better with its Wagner episodes. With Elisabeth Grümmer's considerable radiance available in the "Tannhäuser" excerpts, it is too bad EMI did not instead give us the buoyant "Gepriesen sei die Stunde" for soprano and tenor, in place of the Landgrave's dreary monologues. The "Göt-



Drawing from Irwin Silber's "Songs of the Civil War"

terdämmerung" is welcome, even to those remembering Columbia's pre-war Beecham treatment of the same passages with Ludwig Weber.

Deutsche Grammophon comes up with the most musically organized record of the lot. The "Tristan" duet, splendidly sung by Astrid Varnay and Wolfgang Windgassen, opens with the Prelude to Act II, with the entire duet represented. The duet does not end with the dissonance of Marke's entry. The concluding measures of Tristan's duet with Melot are attached, and after a separating band there is Varnay's impressive "Liebestod". —John W. Clark

Civil War Music

Songs of the Civil War. Compiled and edited by Irwin Silber. Piano and guitar arrangements by Jerry Silverman. (Columbia University Press, New York. 385 pp., \$7.50.) **Songs of the Civil War.** (Based on above book.) Sung by Pete Seeger, Sandy Ives, Bill McAdoo, Ellen Stekert, The New Lost City Ramblers, Hermes Nye, Jerry Silverman, Cisco Houston, The Harvesters, Elizabeth Knight, Tom Paley, John Cohen, Ethel Raim and Ronnie Gluck. (Folkways Records, Album No. FH 5717*. \$11.90.) (Book and Record Album as a unit, \$17.95.)

No event in our history has exerted a more powerful effect on the American imagination than the great fratricidal war between the North and the South. Since the first shot was fired on Fort Sumter in the early morning hours of April 12, 1861, an endless stream of books, pamphlets, memoirs, biographies, and other memorabilia has flowed from the presses. By now it would seem that no phase of the Civil War could possibly have been neglected.

But a mere glance through this book, will prove otherwise. While everyone is familiar with songs that have "become ingrained in our national consciousness", in Mr. Silber's words, such as "The Battle Hymn of the Republic", "John Brown's Body", "Battle Cry of Freedom", and "Marching Through Georgia", few today are aware of just how vast the output of Civil War songs

was—or how great the demand for during the conflict and immediately thereafter.

In bringing out this timely collection, Mr. Silber, Columbia University Press and Folkways Records deserve the gratitude of music lovers, folklorists and historians alike. From the hundreds of songs that were inspired by the war, Mr. Silber has chosen 125 of the most representative. Besides being the most comprehensive collection of its kind ever published, "Songs of the Civil War" represents a labor of love and a work of painstaking scholarship. It is also a beautiful book, handsomely illustrated with pictures culled from such leading periodicals of the day as *Harper's Weekly*, *Frank Leslie's Illustrated Weekly*, and the *London Illustrated News*.

Based on three years of intensive research, "Songs of the Civil War" not only contains all the well-known "Yank" and "Rebel" tunes, plus many a forgotten one, it also includes the editor's detailed account of each song's history, notes on the composer, a description of the circumstances under which it was written, and other pertinent historical data. All of this makes fascinating reading. A comprehensive source of references is provided in the appendix. In addition, there is a discography, so that the book is not only a treasure-trove of Civil War Songs, but a mine of historical information as well.

To make these songs available to the greatest number of musicians Jerry Silverman supplied them with piano and guitar arrangements which are simple, easy to play and yet in keeping. That he did not see fit to include a few songs with their original piano accompaniments is probably the only regrettable omission in the book.

In the Folkways Album of recordings complementing the book, thirty representative songs can be heard in performances that leave nothing to be desired. The performances capture the

authentic flavor of the period and are sonically alive with "presence". While all the songs may not appeal to all listeners, there is not one here that will not bear repeated hearings.

For those who may not wish to purchase the book, an attractive booklet, boxed with the disks, contains the words of the songs, a reprint of Mr. Silber's Introduction, his program notes, and some information about the artists.

—Rafael Kammerer

Worth Investigation

Brahms: Violin Concerto in D major. Isaac Stern, Ormandy and Philadelphia Orchestra. (Columbia ML5486, \$4.98.)*

This is released as a 25th anniversary record from Isaac Stern. It is hard to believe that Mr. Stern has been playing for a quarter-of-a-century. He continues to follow the paths of artistic rectitude and produces a singing tone to be envied by younger or older colleagues. This is one of his best concerto performances.

Wagner: "Tristan": Love Music. **Falla:** "El Amor Brujo. Leopold Stokowski and the Philadelphia Orchestra. (Columbia ML5479, \$4.98.)* **Schoenberg:** "Verklärte Nacht". **Loeffler:** "Pagan Poem". Stokowski and his orchestra. (Capitol P8433, \$4.98.)*

This Columbia release honors Stokowski's return to the orchestra which many feel he created. No Wagnerite will tolerate this streamlined Tristan, for all its silky sound, but the Amor Brujo, with good solos by Shirley Verrett-Carter, is vintage Stokowski. So is Capitol's mesmerizingly subtle reproduction of Schönberg's popular composition.

Famous Baritone Arias: Manuel Ausensi, with orchestra. (London 5565, \$4.98.)*

London is to be congratulated for releasing two records by a singer still unknown in this country. Mr. Ausensi's performances of excerpts from "Pagliacci", "Traviata", "Ballo un Maschera" and "Andrea Chenier" support their confidence, as do the less familiar arias from "Hamlet" and "The Pearl Fishers". There may be more robust treatments of this material elsewhere, but Ausensi's musicality and vocal finesse impresses this listener.

Arias and Songs: Galina Vishnevskaya, soprano. (Artia ALP-157.)*

During Miss Vishnevskaya's visit to this country last winter as soloist with the Moscow Symphony, the Metropolitan Opera offered her a guest appearance as Micaela. Judged by her singing of music from "Forza", "Fidelio", and "Manon Lescaut" in this new Artia recital, Miss Vishnevskaya had every reason to be insulted. Here is a soprano of electrifying stage potential. The voice is gorgeously firm in all registers.

I find the two French songs and the Villa Lobos "Bachianas No. 5" interpretively of a cooler realm. But she manages the difficult allegro of Leonore's "Abscheulicher" with brilliant ease. Hers is obviously, a talent born for the opera stage.—John W. Clark

Economy Disks — Record Collecting on a Budget

By JOHN ARDOIN

The advent of the long-playing record has greatly diminished the cost of building a record collection. This cost can be reduced further, with a collector maintaining a reasonable level of quality in his library, through low-priced disks. Many major companies have subsidiary organizations which issue disks selling for \$1.98 (monaural) and \$2.98 (stereo). Still other companies offer specially priced issues like the amazing Vox Boxes and certain of Vanguard's Bach Guild sets.

The market for economy disks was first tapped by the now defunct **Remington Records**. There were other companies such as Royale Records, but Remington's issues were of the most dependable quality. Remington Records were not all uniformly good but they produced a number of exceptional disks by such artists as Mack Harrell and Sylvia Marlowe. The company had also embarked on a series devoted to American music in collaboration with the American Composer's Alliance.

The first major company to offer competition to Remington was RCA Victor with its Bluebird label. The majority of Bluebird LPs were new recordings and their catalogue featured such major items as Benno Moiseiwitch's recording of the Beethoven Third Piano Concerto. Bluebird was eventually replaced by the **Camden** label, which reissued old 78-rpm sets with the orchestras and soloists masked under various pseudonyms. Beginning with an LP by Richard Crooks (CAL 179), famous names began to appear boldly on Camden and the list has grown impressively ever since. Until recently, when Camden began issuing new recordings by the Oslo Philharmonic, it was primarily a source of historic reprints of operatic singers and memorable orchestral sets. The sound is dated but this is frequently justified by the performances.

The grief that Camden has brought to many record collectors is the high mortality rate among their issues. Many disks have had only one printing before they are withdrawn and now command prices many times greater than their original \$1.98, if they can be found. Among these are such items as arias by Elisabeth Rethberg (CAL 335); arias by Giuseppe de Luca (CAL 320); arias by Lawrence Tibbett (CAL 171); The Art of Josef Lhevinne (CAL); Geraldine Farrar in "Carmen" (CAL 359); arias by Maria Jeritza (CAL 275); and many others. Camden has also withdrawn the series of complete operas which included a complete "La Traviata" and "Carmen". It is a wise collector who watches the issues on this label and acts quickly to own them.

Among the choice items still available: Ezio Pinza in arias (CAL 401) and songs (CAL 539); a superb disk of lieder by Lotte Lehmann (CAL 378); Kirsten Flagstad in arias (CAL 462); The Art of Rachmaninoff in two volumes (CAL 396 and 486); Galli-Curci in arias

of Bellini and Donizetti (CAL 525); a two-LP set of Lily Pons in arias and songs (CBL 101); and a magnificent two-LP set of arias and songs by Rosa Ponselle (CBL 100).

The Camden issues of the Oslo Philharmonic are available in both monaural and stereo and have so far been of only standard literature. Stereophonic treatment gives added spaciousness to these neat and sturdy performances, but not the kind that suggests three dimensions.

When London Records began their all-out conversion to stereo, many of their fine monaural disks became the basis of a new economy label, **Richmond Records**. It is difficult to go wrong with a Richmond disk for the majority of them are first-rate performances in any sense of the dollar sign. There are several to be avoided, however. The Brahms Second Symphony under Wilhelm Furtwängler and the Franck Symphony under Charles Munch have muddy sound, and Wilhelm Kempff's recording of the two Liszt Piano Concertos and Hans Schmidt-Isserstedt's recording of the Tchaikovsky Fifth Symphony are deadeningly pedestrian.

Richmond's recording of Strauss's "Don Juan" and "Til Eulenspiegel" is disfigured by having the coda of "Til" misplaced on the wrong side of the disk before the beginning of "Don Juan".

The stereo sound on Richmond's new recordings has considerable depth with clear separation of instrumental choirs and soloists, as in the disk of "Swan Lake", while Peter Katin's recording of the Rachmaninoff Second Piano Concerto has spaciousness of sound if no special stereo effects.

London also issues **Telefunken Records** in both monaural and stereo. This line is comparatively new and the sound in general is excellent though there is often more liveliness than subtlety in performances. The stereo sound is generally full and brilliant and Telefunken boasts well-known performing groups and conductors.

Columbia Records began the long-playing era with issues made from their 78-rpm sets. These were gradually withdrawn and later many reappeared on an inexpensive label dubbed **Entré**. Entré was replaced by **Harmony Records** and many items from the Entré catalogue were carried over to the new brand. Harmony offers refurbished 78-rpm issues and new recordings by the Rochester Philharmonic under Erich Leinsdorf, among others. There is also a serviceable Berlioz "Requiem" by the Rochester Oratorio Society under Theodore Hollenbach.

Harmony has undertaken two impressive projects which are adding stature to the label. One series is entitled "Hi-Fi from Europe" and includes

a beautifully sung performance of Mozart's "Exsultate, Jubilate" by Mattiwilda Dobbs, and an outstanding performance of the Mozart Bassoon Concerto by Horst Winter and the Frankfurt Chamber Orchestra. This series also offers the only low-priced complete opera available, a mediocre recording of Puccini's "La Rondine".

The other series on Harmony is entitled "Great Adventures in Recording". This will make available for the first time on LP distinguished 78-rpms in the same vein as the Camden series. To inaugurate this project, the company is offering the Brahms symphonies with Felix Weingartner conducting the London Symphony.

Vox Records have made available veritable treasure chests of music through their **Vox Boxes**. Each contains three LPs and each sells for \$7.95. The issues so far have been mostly repressing of former LPs deleted from their regular catalogue. Among the new recordings have been the Bach B minor Mass recorded in Stuttgart, Germany, during the city's annual Bach Festival. The gamut run by the more than 20 Vox Boxes is quite impressive and contains such items as the complete Schubert piano sonatas, eloquently played by Friedrich Wuehrer, and the complete string quartets of Mozart played by the Barchet Quartet.

The sound in general is excellent and the performances outstanding. One disappointing set is the recording of the "St. John Passion" of Bach, which is given a slow-moving performance with bad stretches of intonation. However, the majority of the sets are among the most prudent buys available to the budget-minded collector.

Vanguard Records' bid in the low-priced field consists of a series of LPs billed as demonstration disks. A number of companies offer \$1.98 demonstration of sampler disks, but Vanguard is the only company that puts complete works on theirs and also offers them in stereo. The recordings conducted by Vladimir Golschmann are all worth owning, but the ones conducted by Felix Prohaka and Mario Rossi are often pedestrian and uneven.

Vanguard's **Bach Guild** series contains a number of excellent sets priced at reduced rates. Among these are the Brandenburg Concertos (3 LPs, \$9.96), Vivaldi's "L'Estro Armonico" (3 LPs, \$9.96) and Bach's "St. Matthew Passion" (4 LPs, \$11.90). In this series is a recording of the B minor Mass (2 LPs, \$5.95) in which this lengthy score has been forced on to only two disks, with the sound suffering accordingly.

Parliament Records, a division of the Artia Recording Corporation, is one of the most recent economy labels and one offering some of the best performances. Their sound tends to be occasionally muffled, but never to the detriment of the music. A number of their issues are among the best recordings of

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the works available in any price range.

Lion Records, produced by MGM Records, are uneven in sound, though often of a high caliber in performance. This is especially true of their disks processed from Russian master tapes. The recording of the Dvorak Cello Concerto with Rostropovich, otherwise good, sounds as if his orchestra support were recorded in another room. Lion also represses many items formerly available on the MGM label before they discontinued most of their serious records.

The **Period Showcase** Records contains the only low-priced version of the Beethoven Ninth Symphony, complete on one LP. Though the break in sides comes regrettably in the middle of the slow movement, the performance is acceptable, if at times erratic. Other items of interest are the recordings of David Oistrakh in the Beethoven Violin Concerto and Triple Concerto.

Forum Records feature three LPs devoted to the complete Harpsichord Concertos of Bach and two LPs with the complete Harpsichord Suites of Handel. Notable also are the beautiful performances of the Schumann Piano Concerto and "Carnaval" by Sergio Fiorentino.

Westminster's **Whitehall Records** have so far contained only the most standard items. One rewarding disk on Whitehall is an LP of Miscellaneous Chopin piano music by the American pianist Herbert Rogers. The disk is well recorded and Mr. Rogers brings freshness to this well-worn music.

CHECK LIST OF RECORDS

Below is a list by composer of over 100 recommended low-priced recordings. All disks are \$1.98 (monaural) and \$2.98 (stereo) unless otherwise noted. (* Indicates monaural. ** Indicates stereo). Companies are abbreviated as follows: Period—Per., Vanguard—Van., Camden—Cam., Richmond—Rich., Whitehall—White., Harmony—Har., Telefunken—Tel., and Parliament—Parl.

Albéniz: Spanish Dances—Orquesta Lirica Audio Museum, Madrid, J. Olmedo, cond. (Tel. 8027*).

Bach: Brandenburg Concertos Nos. 1-6—Chamber Orchestra, Jascha Horenstein, cond.; Violin Concertos in A and E minor—Reinhold Barchet, Stuttgart Pro Musica Orchestra, Walther Davison, cond.; Concerto for Two Violins in D minor—Reinhold Barchet, Will Beh, Stuttgart Pro Musica Orchestra, Walther Davison, cond. (Vox VBX 25*, \$7.95). B minor Mass—Friederike Sailer, Margarethe Bence, Fritz Wunderlich, Albert Wenk, Swabian Chorus and Orchestra, Hans Grischkat, cond. (Vox VBX 7*, \$7.95). "St. Matthew Passion"—Teresa Stich-Randall, Hilde Ross-Majdan, Waldemar Kmentt, Hans Braun, Walter Berry, Orchestra and Chorus, Mogens Woldike, cond. (Van. BG-594/7*, \$11.90). Harpsichord Concertos Nos. 1-7—Christopher Wood, Goldsbrough Orchestra, Lawrence Leonard, cond. (Forum 70003-70005*, S-70003-S-70005**).

Beethoven: Symphony No. 1—Hamburg State Philharmonic, Joseph Keilberth, cond. (Tel. 18004**). Symphonies Nos. 2 and 4—London Symphony, Felix Weingartner, cond. (Har. 7091*). Symphony No. 3—Rochester Philharmonic, Erich Leinsdorf, cond. (Har. 7053*). Symphony No. 5—Radio Frankfurt Symphony, Walter Goehr, cond. (Har. 7205*, 11013**). Symphony No. 6—London Phil-

harmonic, Erich Kleiber, cond. (Rich. 19037*). Symphony No. 7—Rochester Philharmonic, Erich Leinsdorf, cond. (Har. 7074*). Symphony No. 8—Hamburg State Philharmonic, Joseph Keilberth, cond. (Tel. 8010*, 18004**). Symphony No. 9—Franz Wachmann, Margarethe Bence, Fritz Wunderlich, Otto von Rohr, Stuttgart, Philharmonic, Isale Disenhaus, cond. (Per. SHO 305*). Violin Concerto—David Oistrakh, USSR State Orchestra, Alexander Gauk, cond. (Per. SHO 316*). Piano Concerto No. 4—Wilhelm Bachhaus, Vienna Philharmonic, Clemens Krauss, cond. (Rich. 19017*). Piano Concerto No. 5—Robert Riefing, Oslo Philharmonic, Odd Gruner-Hegge, cond. (Cam. 566*, S-566**). "Leonore" Overture No. 3, "Egmont" Overture, "Fidelio" Overture, and "Coriolan" Overture—London Philharmonic, Eduard van Beinum, cond. (Rich. 19026*). Piano Sonatas Nos. 8 and 14—Theodore van der Pas (Har. 7060*).

Berlioz: "Symphonie Fantastique"—Concertgebouw Orchestra, Eduard van Beinum, cond. (Rich. 19010*). "Requiem"—Rochester Oratorio Society, Theodore Hollenbach, cond. (Har. 501*, \$3.96). "Benvenuto Cellini" and "Le Corsair" Overtures—Paris Conservatory Orchestra, Charles Munch, cond. (Rich. 19001*).

Bizet: "Carmen" and "L'Arlesienne" Suites—London Philharmonic, Anthony Collins and Eduard van Beinum, cond. (Rich. 19013*).

Brahms: Symphony No. 1—Concertgebouw Orchestra, Eduard van Beinum, cond. (Rich. 19016*). Symphony No. 3—Concertgebouw Orchestra, George Szell, cond. (Rich. 19050*). Symphony No. 4—Vienna State Opera Orchestra, Vladimir Golschmann, cond. (Van. SRV 116*, 116 SD**). Violin Concerto—Christian Ferras, Vienna Philharmonic, Carl Schuricht, cond. (Rich. 19018*). "Academic Festival Overture", "Tragic Overture", and Variations on a Theme by Haydn—Concertgebouw Orchestra, Eduard van Beinum, cond. (Rich. 19024*).

Britten: "Young Person's Guide to the Orchestra"—Concertgebouw Orchestra, Eduard van Beinum, cond. (Rich. 19040*).

Bruch: Violin Concerto—Alfredo Campoli, New Symphony, Royalton Kisch, cond. (Rich. 19021*).

Chopin: Piano Concertos Nos. 1 and 2—Orazio Frugoni, Wiener Volksoper Orchestra, Michael Gielen, cond. (Vox GBY 11460*). Etudes, Preludes, Waltzes, and Sonata in B flat minor—Guilomar Novaes (Vox 401*, \$7.95). Miscellaneous piano pieces—Herbert Rogers (White, 20020*).

Copland: "Billy the Kid"—RCA Victor Symphony, Leonard Bernstein, cond. (Cam. 439*).

Corelli: Concerti Grossi, Op. 6—Copenhagen Society Musica, Jorgan Ernst Hansen, cond. (Van. BG 585/7*, \$9.96).

Debussy: "La Mer"—Orchestre de la Suisse Romande, Ernest Ansermet, cond. (Rich. 19007*). "Nocturnes"—Orchestre de la Suisse Romande, Ernest Ansermet, cond. (Rich. 19044*).

Dvorak: Symphony No. 5—(New Symphony, Enrique Jorda, cond. (Rich. 19003*). "Slavonic Dances"—Czech Philharmonic, Valav Talich, cond. (Parl. 121*, \$3.96). Cello Concerto—Mstislav Rostropovich, USSR State Radio Orchestra, (Lion, 40002*).

Falla: "El Amor Brujo"—London Philharmonic, Anthony Collins, cond. (Rich. 19032*).

Frank: Symphony in D minor—Minneapolis Symphony, Dimitri Mitropoulos, cond. (Har. 7102*).

Gershwin: "Rhapsody in Blue" and Concerto in F Major—Jesus Maria Sanroma, Boston Pops Orchestra, Arthur Fiedler, cond. (Cam. 304*). "American in Paris"—RCA Victor Symphony, Leonard Bernstein, cond. (Cam. 439*).

Grieg: Piano Concerto—Peter Katin, London Philharmonic, Colin Davis, cond. (Rich. 19061*, 29061**). "Peer Gynt" Suites—London Philharmonic, Basil Cameron, cond. (Rich. 19019*).

Handel: Oboe Concerto in B flat major—Friedrich Plath, Frankfurt Chamber Orchestra, Gerd Heider, cond. (Har. 7173*). "Water Music" and "Fireworks Music"—Suites, Vienna State Opera Orchestras, Felix Prohaska, cond. (Van. SRV 115*, SRV 115 SD**). Harpsichord Suites, complete—Christopher Wood, (Forum 70011, 70012*, S-70011, S-70012**).

Haydn: Symphonies No. 100 and 94—Mannheimer National Symphony, Herbert Albert,

cond. (Per. SHO 321*, 2321**). Symphony No. 101—Rochester Philharmonic, Erich Leinsdorf, cond. (Har. 7171*). Trumpet Concerto—Herbert Brauer, Frankfurt Chamber Orchestra, Carl Bamberger, cond. (Har. 7173*).

Kabalevsky: "The Comedians"—Vienna State Opera Orchestra, Vladimir Golschmann, cond. (Van. SRV 113*, SRV 113 SD**).

Khachaturian: "Gayne", Ballet Suite—Vienna State Opera Orchestra, Vladimir Golschmann, cond. (Van. SRV 113*, SRV 113 SD**).

Lalo: "Symphonie Espagnole"—David Oistrakh, National Philharmonic, Kiril Kondrashin, cond. (Per. SHO 312*).

Liszt: Piano Concerto No. 1—Orazio Frugoni, pianist (Vox VBH 1*, \$7.95). "Les Préludes"—Leipzig Gewandhaus Orchestra, Franz Konwitschny, cond.; "Tasso"—Czech Philharmonic, Vaclav Smetacek, cond. (Parl. 126*).

Mahler: Symphony No. 1—Vienna Pro Musica Orchestra, Jascha Horenstein, cond.; Symphony No. 9—Vienna Symphony, Jascha Horenstein, cond.; "Kindertotlieder"—Norman Foster, Bamberg Symphony, Jascha Horenstein, cond. (Vox VBX 116*, \$7.95). Symphony No. 2—Ilona Steingruber, Hilde Rossi-Majdan, Vienna Symphony, Otto Klemperer, cond.; "Das Lied von der Erde"—Elsa Cavelti, Anton Dermota, Vienna Symphony, Otto Klemperer, cond. (Vox VBX 115*, \$7.95).

Mendelssohn: Symphony No. 4—Oslo Philharmonic, Odd Gruner-Hegge, cond. (Cam. S-508**). Violin Concerto—Alfredo Campoli, London Philharmonic, Eduard van Beinum, cond. (Rich. 19021*). "A Midsummer's Night Dream" excerpts—Concertgebouw Orchestra, Eduard van Beinum, cond. (Rich. 19035*).

Mozart: Symphonies Nos. 35 and 41—Rochester Philharmonic, Erich Leinsdorf, cond. (Har. 7072*). Symphony No. 40—Rochester Philharmonic, Erich Leinsdorf, cond. (Har. 7054*). "Eine kleine Nachtmusik", Divertimento No. 1, Serenade No. 8—Bamberg Symphony, Joseph Keilberth, cond. (Tel. 8032*, 18032**). Violin Concertos Nos. 3 and 4—Manoug Parikian, Hamburg Chamber Orchestra, Walter Goehr, cond. (Har. 7174*). Violin Concerto No. 5—David Oistrakh, Radio Orchestra, Nicolai Golovanov, cond. (Per. SHO 327*). Bassoon Concerto—Horst Winter, Frankfurt Chamber Orchestra, Carl Bamberger, cond. (Har. 7173*). Piano Concertos Nos. 22, 27—Ingrid Haebler, Lili Kraus, Maria Tipo, Vienna Pro Musica, Rudolf Moralt, Paul Walter, Jonel Perlea, Henrich Hollreiser, conds. (Vox VBX 110*, \$7.95). String Quartets, complete—Barchet Quartet. (Vox VBX 12*, 13*, \$7.95 each). String Quintets, complete—Barchet Quartet with Kessinger. (Vox VBX-3*, \$7.95). "Exsultate, Jubilate"—Mattiwilda Dobbs, Badische Staatsoper Orchestra, Alexander Kramhals, cond.; "Coronation" Mass in C major—Agnes Giebel, Julius Patzak, Ursula Zollenkopf, Heinz Rehfuß, Norddeutscher Rundfunk Symphony and Chorus, Walter Goehr, cond. (Har. 7226*, 11026**).

Moussorgsky: "Pictures at an Exhibition"—Czech Philharmonic, Antonio Pedrotti, cond. (Parl. 106*).

Prokofiev: Symphony No. 7—Czech Philharmonic, Nikolai Anosov, cond. (Parl. 122*).

Rachmaninoff: Piano concerto No. 2—Julius Katchen, New Symphony, Anatole Fistoulari, cond. (Rich. 19009*). Symphony No. 2—New York Philharmonic, Artur Rodzinski, cond. (Har. 7101*).

Ravel: "Bolero"—Paris Conservatory Orchestra, Charles Munch, cond. (Rich. 19001*). "Mother Goose"—Suite—Orchestre de la Suisse Romande, Ernest Ansermet, cond. (Rich. 19007*). "Daphnis et Chloé"—National Theatre Opera Orchestra, Paris, Pierre-Michel Le Conte, cond. (Har. 7203*, 11011**).

Respighi: "Pines of Rome" and "Fountains of Rome"—Belgian National Radio Symphony, Franz André, cond. (Tel. 8002*, 18002**).

Rimsky-Korsakoff: "Scheherazade"—Czech Philharmonic, Zdenek Chalabara, cond. (Parl. 103*). "Capriccio Espagnole" and Suite from "Le Coq d'Or"—Orchestre de la Suisse Romande, Ernest Ansermet, cond. (Rich. 19055*).

Rossini: Overtures to "La Gazza Ladra", "William Tell", "Semiramide", and "La Scala di Seta"—Concertgebouw Orchestra, Eduard van Beinum, cond. (Rich. 19004*).

Schubert: Symphony No. 8—Vienna Philharmonic, Carl Schuricht, cond. (Rich. 19062*, S-29062**). Piano Sonatas, complete—Friedrich Wuehrer (Vox VBX 9*, 10*, \$7.95 each). String Quartets and Quintets, complete—Andres Quartet, with Rolf Reinhardt, pianist (Vox VBX 4*, 5*, 6*, \$7.95 each).

Schumann: Piano Concerto and "Carnaval"—Sergio Fiorentino, Hamburg Pro Musica Orchestra, Erich Riede, cond. (Forum 70007*, S-70007**).

Shostakovich: Symphony No. 7—Czech Philharmonic, Karel Ancerl, cond. (Parl. 127*, \$3.96).

Sibelius: Symphony No. 5 and "Karelia" Suite—Danish State Radio Symphony, Erik Tuxen, cond. (Rich. 19036**).

Smetana: "Ma Vlast", complete—Czech Philharmonic, Vaclav Talich, cond. (Parl. 111*, \$3.96).

Strauss, Richard: "Don Juan" and "Till Eulenspiegel"—Vienna Philharmonic, Clemens Krauss, cond. (Rich. 19043**).

Stravinsky: "Petrouchka"—Orchestre de la Suisse Romande, Ernest Ansermet, cond. (Rich. 19015*). "Le Sacre du Printemps"—Orchestre de la Suisse Romande, Ernest Ansermet, cond. (Rich. 19008*).

Tchaikovsky: Symphony No. 5—Oslo Philharmonic, Odd Gruner-Hegge, cond. (Cam. S-489**). Symphony No. 6—Paris Conservatory Orchestra, Charles Munch, cond. (Rich. 19002*). Piano Concerto No. 1—Sviatoslav Richter, Czech Philharmonic, Vaclav Ancerl, cond. (Parl. 120*). Violin Concerto—Ruggiero Ricci, New Symphony, Malcolm Sargent, cond. (Rich. 19011*). "1812" and "Hamlet" Overtures—London Philharmonic, Sir Adrian Boult, cond. (Rich. 19014*). "Romeo and Juliet"—London Philharmonic, Eduard van Beinum, cond.: "Francesca da Rimini"—Paris Conservatory Orchestra, Enrique Jorda, cond. (Rich. 19027*). "Swan Lake", complete—Prague National Theatre Orchestra, Frantisek Skvor, cond. (Parl. 112*, \$3.96). "Nutcracker" Suite and Serenade in C for Strings—Belgian National Radio Symphony, Franz Andre, cond. (Tel 8001*, 18001**).

Vivaldi: "The Seasons"—Stuttgart Chamber Orchestra, Karl Münchinger, cond. (Rich. 19056**).

Wagner: Excerpts from "Tristan und Isolde" and "Parsifal"—London Philharmonic, Clemens Krauss, cond. (Rich. 19042**).

OF THINGS TO COME . . .

Beyond the newest recordings reviewed in this special Recordings supplement, the following issues will be available throughout the country by November 15th. Where stereophonic versions bear the identical catalogue number, an (S) is placed following the listing's identification.

Angel

Chopin: Piano Concerto No. 2 in F minor; Fantaisie in F minor. Malczuzynski, with London Symphony Orchestra under Susskind. 35729(S). **Mozart:** "Don Giovanni". Wachter, Sutherland, Alva, Frick, Schwarzkopf, Taddai Sciutti: Philharmonia Orchestra under Giulini. 3605(S). **Mahler:** "Das Lied von der Erde"; Adagietto from Symphony No. 5. Dietrich Fischer-Dieskau, Murray Dickie: Philharmonia Orchestra conducted by Paul Kletzki. 3607(S). **Ravel:** Piano Concerto in G major; Piano Concerto for the Left Hand. Samson Francois, with Cluytens and Paris Conservatoire Orchestra. 35874(S). **Wagner:** Orchestral excerpts. Klemperer and Philharmonia Orchestra. 3610(S). **Tchaikovsky:** Symphony No. 4 in F minor. Karajan and Berlin Philharmonic. 35885(S). **Great Recordings of the Century** (All monaural only): **Tchaikovsky:** Symphony No. 6. Furtwaengler and Berlin Philharmonic. COHL 21. **Mozart:** String Quintet No. 5 in G minor. K.516; Quartet in G minor. K.478. Pro Arte Quartet, Schnabel. COLH 42. **Schubert:** Trio No. 2 in E flat major, Op. 100. Rudolf Serkin, Adolf and Hermann Busch. COHL 43. Lotte Lehmann Operatic Recital. COLO 112. Conchita Supervia: Spanish Songs. COLO 113. Eva Turner Operatic Arias. COLO 114.

Artia

Beethoven: Piano Sonata No. 8; Eight Bag-



FIFTY YEARS AGO: Bernice de Pasquale at a recording session

atelles. Sviatoslav Richter. ALP 162. **Schumann:** Piano Sonata No. 1; **Prokofiev:** Piano Sonata No. 2. Emil Gilels. ALP 163. **Beethoven:** Trio No. 3 in G; Trio No. 5 in C minor. Kogan, Barshai, Rostropovich. ALP 164. **Bach:** Violin Concerto No. 1; **Mozart:** Sinfonia Concertante, K.364. David Oistrakh, Rudolf Barshai. ALP 165. **Arias** (Bach, Handel, Pergolesi, etc.): Zara Doloukhanova. ALP 169. **Russian Folk Songs:** The Piatnitsky Chorus. ALP 170.

Capitol

Tchaikovsky: Symphony No. 6 in B minor. Leinsdorf, Los Angeles Philharmonic. P8530(S). **Ravel:** "Tombeau de Couperin"; Sonatine, etc. Leonard Pennario. P8533(S). **Paganini:** Concerto No. 1 in D major; **Wieniawski:** Concerto No. 2 in D minor. Michael Rabin with Goossens and Philharmonia Orchestra. P8534(S). **Beethoven:** Symphony No. 7 in A major. Beecham and Royal Philharmonic. G7223(S). **Verdi:** "Requiem". Varenissian, Cossotto, Fernandi, Christoff; Serafin with Rome Opera Chorus and Orchestra. GBR 7227(S). **Vaughan Williams:** Mass in G minor; **Bach:** Cantata No. 4. Roger Wagner Choral. P8535(S). **Encores:** Nathan Milstein. P8536(S). **Poulenc:** Concerto for Two Pianos; **Saint-Saens:** "Carnival of the Animals". Whittemore and Lowe, Dervaux conducting Philharmonia Orchestra. P8537(S). **Brahms:** Symphony No. 2 in D major. Beecham and Royal Philharmonic. G7228(S). **Beethoven:** Violin Concerto in D major. Menuhin with Silvestri and Vienna Philharmonic. G7229(S). **Chopin:** Recital. Moiseiwitsch. G7230(S).

Columbia

Berlioz: "Romeo and Juliet"; Excerpts. Bernstein, N. Y. Philharmonic. MS6170, ML5570. **Bruckner:** Symphony No. 9 in D minor. Bruno Walter, Columbia Symphony MS6171, ML5571. **Orchestral Music From Opera.** Schippers, Columbia Symphony. MS6164, ML5564. **Beethoven:** The Middle Quartets (Nos. 7, 8, 9, 10, 11). Budapest String Quartet. M4S616; M4L254. **Carols for Christmas.** Eileen Farrell with chorus and orchestra. MS6165; ML5565. **Joyeux Noel:** 12 Carols by Daquin. E. Power Biggs. MS6167/ML5567. **Copland:** Piano Variations; Piano Fantasy. William Masselos. MS6168/ML5568. **Stravinsky:** "Le Sacre du Printemps", "Petrouchka", etc. The composer conducting the Columbia Symphony. D3L 300.

Decca-Deutsche Gramophon

Weber: "Der Freischütz"; Seefried, Streich, Holm, Wachter; Jochum. LPM18639/40; SLPM138639/40. **Brahms:** String Quartets: Op. 51, Nos. 1 & 2. Amadeus Quartet. LPM 18614/SLPM 138114. **Mozart:** Mass in C Minor, K. 427. Stader, Topper, Hafinger, Sardi, Fricsay. LPM 18624/SLPM 138124. **Debussy:** **Ravel:** Songs. Fischer-Dieskau. LPM 18615/SLPM 138115. **Operatic Recital:** Sandor Konya, tenor, with orchestra. LPEM 19214/SLPEM 136214.

Kapp

Debussy: Preludes, Books 1 & 2. Daniel Ericourt. KDX 6501, KDX 6501(S). **Music for Trumpet and Orchestra**, Vol. 3. Roger Voisin, John Rhea. XCL 9050, XCS 9050. **Music for French Horn and Orchestra:** James Stagliano. XCL 9053, XCS 9053. **Guitar Recital:** Manuel Gayol. XCL 9052, XCS 9052.

London

Beethoven: Symphony No. 9. Sutherland, Dermonta, VanMill, Proctor; Ansermet and Orchestra de la Suisse Romande. CS6143/CM9033. **Rachmaninoff:** Rhapsody on a Theme by Paganini; **Dohnanyi:** Variations on a Nursery Tune. Katchen, Boulton and London Philharmonic. CS6153/CM9262. **Beethoven:** Piano Concertos Nos. 1 and 2. Backhaus with Schmidt-Isserstedt and Vienna Philharmonic. CM9024. **Schumann:** Piano Concerto in A minor; Waldscenen. Backhaus, Vienna Philharmonic. CS6181/CM9260. **Puccini:** "Manon Lescaut". Tebaldi, del Monaco; Molinari Pradelli conducting forces of Accademia di Santa Cecilia, Rome. OSA1317; A4316.

Mercury

Rossini: "La Cambiale di Matrimonio". Scotti, Monti, Panerai, Capecchi; Virtuosi di Roma, Fasano conducting. SR9009/OL 109. **Rachmaninoff:** Piano Concerto No. 2. Janis with Dorati and Minneapolis Symphony. SR90260/MG50260. **Tchaikovsky:** Piano Concerto in B-flat. Janis with Menges and London Symphony. SR90266/MG50260. **Beethoven:** Overtures. Dorati and London Symphony. SR90275/MG50266. **Adam:** Giselle. Fistoulari and London Symphony. SR9011/OL111 (2 records).

Monitor

Bach: Piano Concerto in D minor; **Schumann:** Piano Concerto in A minor. Richter. MC2050. **Prokofiev:** Violin Concerto No. 2: Leonid Kogan, with orchestra. MC2051.

RCA Victor

Mozart: "Don Giovanni". Siepi, Price, Nilsson, Corena, Ratti, Leinsdorf, Vienna Philharmonic. LM6410(S). **Prokofiev:** Concerto No. 2 in G; **Haydn:** Sonata No. 35 in E flat. Malcolm Frager, Paris Conservatoire Orchestra conducted by Rene Leibowitz. LM2465(S). **Brahms:** Sonata No. 3 in F. Rubinstein. LM-2459(S). **Wagner:** Orchestral Excerpts. Reiner, Chicago Symphony. LM2441(S). **The Art of Julian Bream** (Classical Guitar Recital). LM-2448(S). **History of Music in Sound:** Vols. IX & X: Romanticism and Modern Music. LM6092, monaural only.

20th Fox Records

Intrada: Kees Kooper, violin, Paul Ulanowsky, piano. Master Arts 4004. **Chopin, Debussy, Bartok:** Mary-Louise Boehm, piano. Master Arts 4005. **Offenbach:** Paris Opera Orchestra.

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DANCE IN NEW YORK

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the wealthy farmer Thomas, who is supposed to marry Lise, Alexander Grant had a role that fully exploited both his marvelous sense of comedy and his formidable technique. (It was not his fault that Mr. Ashton had overexpanded it with so much repetition that it lost its effect of spontaneity before the end). Leslie Edwards made Thomas properly pompous and fussy.

It was at once apparent, when the delightful Cockerel and Hens costumed by Mr. Lancaster appeared in the first scene, that Mr. Ashton had found an excellent collaborator. Bright, handsome, easy to dance in, the costumes as well as the decor enhanced the choreography. "La Fille Mal Gardée" could stand some pruning and revision, but it is a brilliant achievement, and the audience literally roared its enthusiasm. Mr. Ashton shared the bows.

Svetlana Beriosova was the Odette and Odile of "Le Lac des Cygnes" on Sept. 15, with young Donald Macleary as her partner. Miss Beriosova was glacial in Act II, with a consequent loss of tenderness in the love scenes, but her Odile gleamed like a black diamond, and her Odette had thawed in Act IV. Mr. Macleary has a promising technique, but his Prince Siegfried was more like a cricketer than like a romantic hero. It takes more than a clean-cut appearance and a smile to play such roles. The corps was colorless in Act I but much better later. Once again, Mr. Lanchbery proved himself a ballet conductor of the first rank.

Sept. 21 was a banner evening, for it brought the American premiere of Mr. Ashton's "Ondine" with Margot Fonteyn in the title role. Since I reviewed this work at some length in the September 1960 issue of *MUSICAL AMERICA* in connection with a preview of the film version, I shall confine myself to a few additional comments. As I suspected, "Ondine" looks better in the theatre than on the screen.

Even more overwhelming in the flesh is Miss Fonteyn's performance in a role that is literally perfect for her. Who could ever forget that entrance in the last act when she looms up, frozen with anguish, and covers her face with her hands? Here is a great actress as well as a consummate dancer. There were some scenes omitted in the film version, notably the final tableau, after Ondine had taken Palemon down into the depths of the sea. They revealed Mr. Ashton's feeling for plastic.

Two of England's most promising choreographers of the younger generation came a-cropper in the novelties of Sept. 27. But, whereas Kenneth MacMillan's setting of Stravinsky "Le Baiser de la Fée" was merely labored, unpoetic, and insensitive to the music,



Margot Fonteyn and Michael Some in Frederick Ashton's "Ondine" Roger Wood

John Cranko's "Antigone" was a real horror, a sort of unconscious satire of modern dance with all the frills and furbelows of ballet to boot.

Mr. MacMillan is a brilliantly gifted artist, as his "Journey" and other works have abundantly proved, and it is hard to understand why he failed to capture the terror, the mystery, and the allegorical point of the Andersen story. His choreography is ingenious at times, especially in the pas de deux of the Fairy and the Young Man, but it never makes us shiver, as Balanchine's does. Miss Beriosova did what she could with her material, and Mr. Macleary displayed brilliant technique, if not much temperament, as her victim.

Kenneth Rowell's scenery tended to obscure the movement and his costumes, too, were over-elaborate. He, like Mr. MacMillan, should have taken his cue from the lovely, transparent music.

"Antigone" was inept enough to be funny (and some snorts of laughter were heard at various points) but it was more painful than amusing. How the creator of "Harlequin in April" ever came to put together this melange of dated pantomime, Delsartian posturing, "moderne" movement, and frantic ballet is an esthetic mystery.

The music of Mikis Theodorakis was worthy of the choreography. It was loud, meaninglessly dissonant, clumsy, and messily scored. When it calmed down, it merely became more banal. And Rufino Tamayo's scenery and costumes were appallingly inept. The

backdrop looked like an airplane hangar on the moon and the costumes, in ugly color combinations, were even less classic in spirit than the scenery.

One felt a keen sympathy for the dancers. Leslie Edwards had a death scene as Oedipus worthy of the silent movies, and Julia Farron practically had to disembowel herself with anguish, as Jocasta. David Blair and Gary Burne, as the warring brothers Polynices and Etioles, danced brilliantly, and Michael Some, as Creon, had one good moment at the end, which he performed impressively. As Haemon, lover of Antigone, Donald Macleary struggled manfully with an intractable role. The heroine of the occasion was Svetlana Beriosova in the title role. She never lost her dignity or identification with the character, and even in those endless passages where she merely stood still, she contrived to hold the stage.

As for the corps, which was kept busy most of the time rushing on and off the stage and striking "poses and plastiques", it was the victim of circumstances. The men had all the ferocity of a graduating class at Vassar, and the women were about as Greek as the Westchester Outdoor Club.

The final ballet of the evening was "Les Sylphides", and after the traumatic experience of "Antigone" it was a blessed interlude of beauty, neatly, if coldly, danced.

Margot Fonteyn's Giselle, first seen on Sept. 30, was a highlight of the season. She conceives the part more realistically than Alicia Alonso and Alicia

(Continued from page 59)

Markova. And she does not strive for the unearthly lightness and wraith-like quality that make Markova's Giselle so magical. But what she does do is superb in its own right. Her first act is a marvel of acting and her second act a warmly poetic evocation. Michael Somes was an ideal partner and a noble figure as Albrecht.

Incidentally, there were some new scenes in this version. Tamara Karsavina had aided Frederick Ashton in restoring some mimed scenes, notably Berthe's tale of the Willis in Act I (masterfully executed by Gerd Larsen). And Mr. Ashton had choreographed a brilliant pas de deux in Act I, which was tossed off in gala style by Maryon Lane and Brian Farron. Leslie Edwards' Hilarion was wholly free from the exaggeration which so often mars this role, and Julia Farron made the part of the Princess really mean something. All in all, this was a memorable "Giselle". Mr. Lanchbery, as always, was a tower of strength in the pit.

—Robert Sabin

Escudero Returns In Another "Farewell"

Carnegie Hall, Oct. 15.—The legendary Spanish dancer Vicente Escudero has been making "farewell" appearances for the past few years. His last in New York was five years ago. His most recent was perhaps his most exciting.

Everything about Escudero is remarkable, from his age—which must be 70—to his agility. Although he was listed as star of the show, he appeared in only four numbers, and these were with his popular partner Carmita Garcia. In those fairly brief demonstrations—the celebrated "La Cana" and the amusing "El Garrotin"—he moved with the control and stamina of a dancer three times his junior.

The major portions of the program were given over to Pepita and Goyo Reyes and their Spanish Ballet, as accomplished a group as one is likely to see. Mr. Reyes, who partnered Carmen Amaya a few seasons back, performed a "Zapateado" that was absolutely breathtaking. His wife and partner Pepita Ortega was equally effective in "Danza V" to music of Granados.

The hall was packed to capacity and enthusiasm was loud for everyone on the program, including the outstanding Flamenco singer Domingo Alvarado; the two guitarists R. Reguera and Samico; the pianist, Myrna Ruiz; and, of course, the other dancers: Nora Alvarez, Olga Fernandez, Gypsy Raquel, Silvia Alvarado, Curro Amaya and Rual Martin.

—Wriston Locklair

Ballets Africains Return with New Forces

Alvin Theatre, Sept. 26. — The Ballets Africains of the Republic of Guinea, which charmed New York last year with a program of vital and authentically primitive dance, returned for a four-week season on Sept. 26, with a

new program, new decor, and a largely new personnel. Once again, this genuine folk art, with its boundless energy, improvisational freshness, and rhythmic ecstasy proved to be a bracing experience.

The new company was formed because it was felt that the first one, which had been touring for some years, had become too wise in the theatrical ways of modern urban civilization.

It must be confessed that this new troupe did not quite equal its predecessor in individual quality, nor was the decor as beautiful and distinctive. The program, too, was less artistically planned this time. There were too many short, fast, facile numbers running into each other in Broadway revue style.

But there were still magic and excitement aplenty. Unforgettable was the dance called "Les Piroguiers" with its crew of canoosers entering in profile in a mysterious light. The dance of the bird-men ("Les Oiseaux Glé-Glé") was fascinating; and the Fire Dance of the Fetish-Men was another glimpse into the Africa that we have previously known only through literature and film. Less happy was the attempt at a native parallel to the Romeo and Juliet theme, which was weak in dance content, dramatically between two stools, and overlong.

But when the musicians were playing flutes and drums and singing, and the dancers were reliving one of their rituals or celebrations, the theatre seemed to take wing to that strange and fascinating continent which is destined to play so decisive a role in the history of the next few hundred years.

—Robert Sabin

Erick Hawkins Offers Two New Dance Works

Hunter Playhouse, Oct. 8.—The two new works which Erick Hawkins introduced at this recital, "8 Clear Places" and "Sudden Snake-Bird", turned from the direction he had taken in "Here and Now with Watchers" and returned to the static, over-intellectualized dance with which he had been previously experimenting. This time, Lucia Dlugozewski crouched at the stage right in a fascinating nest of huge wooden combs, rattle-sticks, bean-gourds, gongs, cymbals and other devices, producing a series of scratches, rattles, pings, and other sounds (neither loud nor incisive) that were carefully integrated with the movement.

The movement itself was very attenuated. There were long passages of arrested motion, many subtle little steps and gestures, but nothing energetic, dynamic or grandly architectural. In fact, a series of jumps in one or two of the dances seemed almost brutally violent and out of place.

The costumes by Ralph Dorazio were prevailingly reminiscent of the kachina figures of the Hopis. They were handsome and tasteful but they restricted the movement to the small scale chosen by the choreographer. In "squash", the

last section of "8 Clear Places", Mr. Hawkins was costumed in a marvelous vegetable creation, complete with vine and leaves, and he revealed an unexpected vein of humor.

To Mr. Hawkins' credit be it said that he achieved some effects of genuine beauty and stage magic. That moment in "she and he snowing" when the male figure is sustained in plié and the female figure seems to respond to his presence with a series of jumps—but all detached, as if both were phantoms in a dream—reveals a vivid imagination. But even this was not so much dance as dramatic pantomime. And there were endless stretches of repetitive little steps and gestures that were merely tiresome.

The first few moments in "Sudden Snake-Bird", when the huge snake was manipulated in coils by two boys, were delightful. But one grew heartily sick of the prop, when it was returned again and again for the same tricks. And except for some ingenious arm-manipulations of stylized plumage, there was nothing very bird-like about Mr. Hawkins' little strutting dance, which went on forever.

I am a firm disbeliever in what might be called the catatonic or suspended animation school of modern dance. And I hate to see artists like Merce Cunningham and Mr. Hawkins drawn into it. If you are willing to spend an evening watching movement that does not generate enough energy to light a 25-watt bulb, you will find Mr. Hawkins does this sort of thing sensitively and well. Barber Tucker danced eloquently, as always, and the snake carriers were Kelly Holt (who also appeared in other dances) and Kenneth LaVrack. Thomas DeGaetani's lighting was evocative.

—Robert Sabin

RECITALS IN NEW YORK

Beaux Arts String Quartet

Town Hall, Sept. 26.—Mozart: Quartet in D, K.575. Juan Jose Castro: Quartet (1943) (First New York Performance). Alec Wilder: Quintet for French Horn and Strings (1960) (First Performance). Mendelssohn: Quartet in E minor, Op. 44 No. 2, John Barrows, French Horn, assisting artist.

The 1960-61 concert season got off to an auspicious start with this evenly balanced program. Even though the new works were not very adventurous, they revealed expert craftsmanship.

Of the two, the Quartet by the 65 year old Argentinian composer Juan Jose Castro proved the more substantial. Just as Mr. Wilder uses jazz rhythms to give his piece momentum, Mr. Castro relies chiefly on South American Indian rhythms to spice up the impressionist harmonic scheme on which his colorful, exotic score is largely based. The second movement is particularly effective in its use of pizzicato with drumming, Indian rhythms.

(Continued on page 61)

The ending of the final movement, however, seems pointlessly dragged out with repetitive phrases that bear, at least on first hearing, little relationship to the rest of the movement.

Mr. Wilder, in attempting to cast music of instantaneous appeal into a classical mould, relies chiefly on the aforementioned jazz rhythms and some lush melodies. Like all such attempts, this seems by its very nature foredoomed to failure or, at best, partial success. He does, however, know how to blend the French horn with strings to get a heady mixture of sound, by turns either biting or soothing.

No little of the Quintet's instant appeal was due to the expert and beautifully nuanced horn playing of John Barrows. Needless to say, too, the new works were given an excellent send-off by the Beaux Arts String Quartet.

The qualities that have brought this ensemble to the fore in recent years—a high standard of collective musicianship and flawless ensemble playing—were equally evident in its performance of the Mozart Quartet.

All the works were well received by an audience which, though small for Town Hall, was composed of ardent chamber music devotees.

—Rafael Kammerer

Daniel Gutoff Pianist

Town Hall, Sept. 19.—Bach: Partita in B flat. Berg: Sonata, Op. 1. Mozart: Sonata in A minor (K.310). Schubert: Impromptu in F minor, Op. 142 No. 1. Beethoven: Sonata in C, Op. 53.

Making his first appearance here since his New York debut in 1958, Mr. Gutoff often showed a sensitive awareness for the more delicate touches of tone and phrase, notably in the Minuets of the Bach Partita, the Andante Cantabile of the Mozart Sonata and the more songful episodes of the Schubert work.

But in his stress on details, he often failed to communicate the spirit of the music. Also, since his left hand seemed to be more dextrous than his right, the pianist allowed weightier passages to become bottom-heavy.

Mr. Gutoff did his best playing in the Bach Partita. Here his clean-cut finger articulation, meticulous phrasing, rhythmic vitality and subdued but subtly nuanced dynamics, made for solid Bach playing, free alike of pedantry or romantic excesses. The Berg Sonata demands a more flamboyant approach than Mr. Gutoff brought to it. The Beethoven Sonata suffered not only from the aforementioned finicky attention to details, but from dragging tempos as well.

When Mr. Gutoff learns to infuse his playing with a little more personality, his incipiently fine artistry will become more arresting.

—Rafael Kammerer

Melvin Ritter Violinist Jane Allen Pianist

Town Hall, Sept. 20.—Schubert: Duo in A major, Op. 162. Bach: Adagio and Fugue in G minor for solo violin. Prokofiev: Piano

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Sonata No. 3, Bloch: Sonata for Violin and Piano, Elgar: Sonata for Violin and Piano.

After a successful New York debut last year, Melvin Ritter and his wife Jane Allen returned with a highly challenging and satisfying program. They more than met the evening's demands, despite a somewhat shaky start.

The remarkable thing about this couple's playing was their teamwork; their precision and musicianship. They have a true gift for achieving even balances and for making a score emerge in a meaningful manner.

The receptive audience also had an opportunity to hear Miss Allen and Mr. Ritter in solo works. Though the pianist lacked the strength to meet all the demands of the Prokofiev Sonata, she nevertheless played it with taste and conviction and Mr. Ritter gave a thoughtful performance of the Bach Adagio and Fugue. —John Ardoin

Louis Kohnop Pianist

Town Hall, Sept. 23.—Haydn: Sonata in E flat major, Beethoven: Sonata in D major, Op. 28. Scriabin: Sonata No. 4, Op. 30. Ravel: Valses Nobles et Sentimentales. Bernard Brindel: "Reverie" (first N.Y. performance). Harry Josephson: Two Part Invention No. 3 (First New York performance). Ganz: Bitonal Two Part Invention. Leon Stein: Toccata. Chopin: Ballade in F minor, Op. 52. Liszt: Ricordanza. Infante: "El Vito".

As Louis Kohnop of Chicago was nearing the end of his first Town Hall recital since 1951, the wail of a passing fire engine penetrated the auditorium. The siren seemed symbolic, for in the next few minutes Mr. Kohnop built a blaze of his own in Infante's "El Vito", a piece calling for all the pyrotechnics in the virtuoso's arsenal. So brilliant were Mr. Kohnop's effects that the small but attentive audience responded with bravos and the evening's most sustained applause.

This was a lengthy recital, and it was not necessary for Mr. Kohnop to extend himself to demonstrate that he is a very good pianist. Even if he had limited himself to the three sonatas and the final group, his listeners would have had sufficient evidence of his strengths and weaknesses. To his credit were the clarity of his playing and its articulation, qualities which were especially evident in chromatic passages of the Haydn and Beethoven. His musicianship, too, was strong.

The pianist was least successful in music calling for color and nuance, such as works by Ravel and Scriabin. More warmth in the Andante of the Beethoven Sonata would also have been welcome.

The Brindel, Josephson, Ganz and Stein pieces were the product of composers living in Chicago, and were all—with the possible exception of the more ambitious Stein study—mere exercises. They were, however, played as major works, which might be explained by the soloist's affection for the composers. —Wriston Locklair

Theresa Greene Soprano

Town Hall, Sept. 26.—Schubert: "Die junge Nonne", "Auf dem Wasser zu singen", "Nacht

und Traume", "Ungeduld". Spohr: Vier Lieder für Stimme und Klarinette (David Glazer, clarinetist). Marx: "Selige Nacht", "Und gestern hat er mir Rosen gebracht", "Marienlied", "Hat dich Liebe berührt". Poulenc: "Nous avons fait le nuit", "Une ruine coquille vide". Hahn: "Le Rossignol des Lilas", "Le Printemps". Moore: "Farewell Song" ("Ballad of Baby Doe"). Barber: "Under the Willow Tree" ("Vanessa"). Floyd: "Ain't It a Pretty Night" ("Susannah"). Strauss: "Befreit", "Ich wollt' ein Sträußlein binden", "Wiegenlied", "An die Nacht". Arpad Sandor, accompanist.

Those people fortunate to be at this concert heard a program of a calibre we have come to expect only from a mature artist. After a tentative beginning, in which her voice sounded dry and hollow, Miss Greene turned into a poignant and magnetic singer for the balance of her program. Indeed she worked rare magic in such songs as "Nacht und Traume", "Une ruine coquille vide", "Befreit" and "Wiegenlied".

Her voice is essentially small. But perhaps this is what gave her singing its intimate moving quality. Though I have always harbored a prejudice against Spohr, I found myself thoroughly enjoying his songs for clarinet and voice. Even the hybrid songs of Josef Marx with their curious impressionistic overtones seemed convincing as sung by Miss Greene.

The three American arias unfortunately did not hold up as concert material, and the Barber work, a synthetic folk-song, was too sentimentalized to be effective. —John Ardoin

Gerald Kagan Cellist Susan Kagan Pianist

Carnegie Recital Hall, Sept. 26.—Kodaly: Sonata, Op. 4. Richard Wernick: Duo Concertante (First New York Performance). Beethoven: Sonata in A major, Op. 69. Brahms: Sonata in F major, Op. 99.

Gerald and Susan Kagan are a young married couple who made their duo debut in New York with this recital. While the evening produced no miracles, the Kagans, now of St. Louis, proved to be proficient at all times and earned substantial applause from a large audience.

Mr. Kagan, a Juilliard graduate, is the assistant principal cellist in the St. Louis Symphony. His wife, a New York girl, studied at Columbia University and at Tanglewood.

The Kagans established a good ensemble balance just as soon as the cello ended its brooding solo introduction in the Kodaly Sonata. Mr. Kagan's tone was not always as large or rich as one desired. There was some scratching and he wavered off pitch from time to time. But his playing for the most part was expressive and without affectation. Mrs. Kagan's playing was almost always under control. Her fingers were swift and accurate; her phrases well turned.

Richard Wernick, whose Duo Concertante received its first local hearing, composes for television and the theater, and he is now teaching in settlement music schools in New York. He wrote this piece for the Kagans in 1957. Its marked dissonance, its abrupt rhythmic patterns, and its bold exchanges be-

tween piano and cello held the attention.

—Wriston Locklair

Doris Yarik Soprano

Town Hall, Oct. 2, 2:30.—Samuel Arnold (1740-1802): "Hist! Hist!". William Boyce (1710-1779): "Tell Me, Lovely Shepherd". Handel: "Süsse Stille", "Flammende Rose", from the German Arias for soprano, violin, and clavier (Charles Trager, violinist). Debussy: "C'est l'extase", "L'e balcon", "Fantoches", "De soir". Stravinsky: Recitative—"No word from Tom", and Aria—"Quietly Night". Recitative—"My father, can I desert him?" and Cabaletta—"I go to him", from Act I, Scene 3, of "The Rake's Progress". Mendelssohn: "Die Liebende schreibt". "Neue Liebe". Othmar Schoeck: "Nachruf", "Rastlose Liebe". Max Walmer, accompanist.

This was Miss Yarik's "official" debut, as the winner of the third annual Town Hall Award in Winifred Cecil's "Joy in Singing" Series. She



Doris Yarik

had been heard there last March when she substituted at short notice for a scheduled soloist in one of the Clarion Concerts. And only three days before this recital, on Sept. 29, she had made her debut with the New York City Opera as La Musica in its new production of Monteverdi's "Orfeo". Both of her debuts were auspicious, and the audience at Town Hall on this occasion left no doubt of its hearty approval of the comely and charming young singer.

Miss Yarik has a naturally appealing lyric soprano voice, and she is obviously an excellent musician. Her phrasing, her intonation, and the manner in which she dispatched the difficult excerpts from the Stravinsky opera bespoke ability and good training. But she still has both technical and interpretative problems, which should not prove too difficult to solve. Her scale is uneven, the low tones a bit hollow and the top ones sometimes shrill and unsteady. This is a matter of breath support and breath control. And in runs, Miss Yarik did not articulate the separate notes sufficiently; she slid.

Perhaps these technical shortcomings account for the lack of variety of color in her voice. Both in shading and timbre there are many more possibilities in it than she exploited. The program, too, beautiful as it was, lacked the stimulus of contrast and the spice of humor and irony. It was largely pastoral, pious, or plaintive.

The airs by 18th century English composers were delightful, and the

Handel arias heavenly. (Mr. Trager and Miss Yarick worked faultlessly together). If most of the sensuous magic and voluptuous abandon of the Debussy songs were lacking, the performances were nonetheless musical and accurate. In her French, as in her German, Miss Yarick pronounces correctly and projects her words with admirable distinctness, but she has yet to capture certain characteristic sounds and intonations, such as the German gutturals and the French nasalized vowels. She sang the Mendelssohn Lieder especially well, and also the first of the Schoeck songs. Mr. Walmer's velvety touch and sensitivity were an asset, notably in the lyric works. —Robert Sabin

Betty Allen Mezzo Soprano

Town Hall, Oct. 3.—Virgil Thomson: Mass for Solo Voice (first performance). Wolf: "Morgensstimmung", "Morgentau", "Du denkst mit einem Fädchen", Franz: "Marie", "Dies und Das", "Im Herbst", Mahler: "Lieder eines fahrenden Gesellen", Hindemith: "Die Junge Magd" (Phil Dunigan, flute; Charles Russo, clarinet; Helen Kwalwasser and Joseph Schor, violins; Ynez Lynch, viola; Alexander Kouguell, cello). Fauré: "Toujours", "Les Berceaux", "Fleur Jettée", Spirituals: "My God Is So High" (arr. Hall Johnson); "Ezekiel Saw the Wheel", "Gwine Up", "Hold On" (arr. Margaret Bonds); "Let's Have a Union" (arr. Johnson). Paul Ulanowsky, accompanist.

With her sumptuous voice, high intelligence, and tremendous emotional impact, Betty Allen made the most of this splendid program, which opened with a specially commissioned work by a leading American composer. Mr. Thomson always writes impeccably for the voice, whether alone or in chorus. And this Mass is a model as far as clarity, balance, and felicity of prosody are concerned. It begins with a canonic Kyrie Eleison that really soars. But, alas, it comes down to earth in the later sections, notably the Sanctus, with its mechanical scales, like dissonant Czerny. Apart from the charming and Satiesque Benedictus, none of the later sections measures up to the opening, but they all have dignity and consistency of style.

As a Lieder singer, Miss Allen ranks among the noblest and best. She goes to the heart of each song, sensing every shade of human drama, yet never violating the style. The two morning moods of Hugo Wolf were vividly projected and the scornful playfulness of "Du denkst mit einem Fädchen" charmingly conveyed. I do not remember so consummate a performance of Franz's "Im Herbst" as hers. Each of the insistently tragic phrases had its own light and shade and color. It was an unforgettable interpretation. And in all of these songs that most miraculous of accompanists, Paul Ulanowsky, matched her artistry with the endless variety of color and dynamics that he elicited (God knows how) from the battered and battle-worn old Town Hall Steinway, which has long since earned a reconditioning or replacement.

The gorgeous hues of Miss Allen's voice, reminiscent of horns and violas and clarinets and trumpets, came to the fore in her impassioned singing of the Mahler cycle, with a fantastic accom-

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Betty Allen

(Continued from page 63)

paniment by Mr. Ulanowsky that actually prevented one from missing the orchestra. But the most impressive demonstration of her artistry was in the exquisite Hindemith setting of Georg Trakl's "Die Junge Magd". Composed in 1922, this cycle remains one of the supreme vocal works of our century, all the more powerful for its quiet subtlety and emotional concentration. Miss Allen made us sense its aura of death and decay, suffused with a terrible suffering and awareness. Trakl committed suicide tragically early in his life and Hindemith's magical music is, in a sense, his Requiem. The instrumentalists did full justice to the masterly score.

"Toujours" and "Fleur Jetée" are Fauré in an unwontedly flamboyant and teutonic dramatic mood. (This most French of French composers had his German side). Miss Allen had the huge, soaring tones and fire for them, but she was equally at home in "Les Berceaux", which is *echt* Fauré. The arrangers of the Spirituals were present and took bows. Both Mr. Johnson and Miss Bonds would have done better to give a simpler harmonic dress to these lovely folk hymns, but they could not have asked for a more inspired interpreter.

Miss Allen (in case you have not gathered the fact from the above) is a great artist. She stands in the very front rank of singers today. —Robert Sabin

Lydia Ryvicher Pianist

Town Hall, Oct. 4.—Clementi: Sonata, Op. 26, No. 2. Mozart: Adagio, K. 540. Schumann: Fantasy. Stravinsky: Etude, Op. 7, No. 3. Paganini-Liszt: Two Etudes: L'Arpeggio and "La Chasse". Charles Mills: Sonatine in E. Prokofiev: Sonata No. 7.

Miss Ryvicher boasted clarity of tone and a musical touch. Beyond that, there was not much to praise, possibly because she has not publicly performed in ten years, while bringing up a family.

She turned individual phrases quite sensitively, but her playing lacked broad outline because of its rhythmic unsteadiness and her failure to produce a full rich tone when required.

The first of these faults was enough to blur the structures of the Clementi Sonata and the Mozart Adagio, while the second obscured some nice details in her performance of Schumann's Fantasy. It must be mentioned further that her digital accuracy was too often inadequate.

The novelty of the program was Charles Mills's Sonatine in E, composed in 1942. Mills is fond of a slowly, steadily moving melodic bass line over which a counter melody moves twice or four times as fast, in the treble. His melodic materials are agreeable, especially in the fast movements. He makes little effort to develop them at any length. The cadences seem cute and inappropriate. —Stephen L. Addiss

Ray Lev Pianist

Carnegie Hall, Oct. 5.—Schubert: Impromptu in C minor, Op. 90, No. 1. Beethoven: Sonata in C sharp, Op. 78. Bach-Liszt: Organ Fantasy and Fugue in G minor. Schumann: "Davidsbündleriana". Bloch: Pastorale (Piano Sonata). Liszt: Etude in F minor, "La Leggierezza". Chopin: Nocturne in E, Op. 62 No. 2. Liszt: Hungarian Rhapsody No. 8.

Miss Lev's piano playing is neither stereotyped, cast in the current fashion, nor does it hark back to an older school. Highly personalized and unpredictable, it has in it both a touch of the grand manner and the intimately feminine. The stress in this recital was on the latter, beginning with a lyrically introspective performance of the Schubert. The fugue of the Bach-Liszt work, on the other hand, was taken at a sportive, merry clip and all went swimmingly until a memory slip brought the fugue to a halt. Undismayed, Miss Lev apologized, went back stage to get the score, began it over again, at an even merrier clip, and finished without a hitch or so much as a glance at the music.

The pianist did her best playing, how-



Joel Rosen

ever, in the Schumann work. Few pianists can make the "Davidsbündlertänze" interesting. Miss Lev not only succeeded in doing just that, she pointed up each episode, whether "Eusebius" or "Florestan", with the proper tonal color, dynamic shading, rhythmic give and take, and with all the "Innigkeit" and dramatic flourishes the piece demands. Despite some pedal blurs in the Rhapsody, a few finger slips in the Etude, and a somewhat fast-paced Nocturne, Miss Lev's playing of these was both poetic and pianistically effective.

—Rafael Kammerer

Daniel Abrams Pianist

Town Hall, Oct. 8, 5:30.—Couperin: Suite. Mozart: Sonata, B flat major, K. 333. Schumann: Fantasiestücke, Op. 12. Bartok: Sonata. Beethoven: Variations and Fugue on a Theme from "Prometheus", Op. 35.

The series of 33 weekly Twilight Piano Concerts co-sponsored by Town Hall and Norman J. Seaman got off to a fine start with a native pianist of high ability, Daniel Abrams. His playing was stamped by technical mastery. Sensitivity to the different moods of the Schumann was apparent. And the harmonic richness and subtleties of the Couperin and Bartok were perceptively brought out, as were their lyrical profiles. These qualities, together with integrity of musical thought, made the performance of these works and the Beethoven the high points of the program.

Delicately balanced voices and apt stressing of significant lines contributed to a satisfying performance of the "Eroica" variations. The Mozart was smooth and correct. In the Fantasiestücke more sparkle and in the Mozart a slightly more spacious approach seemed called for. —David J. Baruch

Joel Rosen Pianist

Town Hall, Oct. 12.—Mozart: Sonata in D, K. 311. Schumann: Sonata in G minor, Op. 22. Ravel: "Valses nobles et sentimentales." William Schumann: "Three Moods: Lyrical, Pensive and Dynamic." Villa-Lobos: "Malandinha," "O Pobresinha," "O Polichinelo" ("A Prole de Bebe"). Chopin: Etudes in A flat, C sharp minor Op. 25 Nos. 1 and 7, Ballade in G minor.

Just five years and a day since he made an impressive New York debut, Joel Rosen returned to Town Hall. In the interim, the young pianist from Cleveland has toured the Far-East and the South American countries under the auspices of our cultural exchange program.

Although Mr. Rosen did not quite live up to the expectations aroused by his debut recital, he remains an interesting and provocative pianist. Besides possessing a technique that makes light of difficulties, Mr. Rosen has a positive approach to the keyboard and the music he plays. Furthermore, he has a pleasing stage presence and his playing exudes confidence. Mr. Rosen's sympathies seemed more inclined to the 20th century works in his program than they were to those of previous eras.

The Ravel, William Schuman and

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(Continued from page 65)

Villa-Lobos works were particularly rewarding both for the many pianistic nuances and the interpretative insight he brought to bear on them. The Mozart, on the other hand, rippled from his fingers clean and clear as crystal but with the cool detachment of an analyst showing off its fine lines and symmetry.

That Mr. Rosen has technique to burn was evident in his handling of the virtuosic passages in the Ballade and in his performance of the Schumann Sonata. The latter, on the pianist's own terms, turned out to be the most impressive of the evening's achievements. For once, Schumann's indications of "so schnell wie möglich" and "noch schneller" reached their dizzying apothecosis. Even at this whirlwind pace, Mr. Rosen was able to invest them with a good many subtle colorations.

—Rafael Kammerer

Michel Block Pianist

Grace Rainey Rogers Auditorium, Oct. 13—Bach: Partita in D; Liszt: Sonata in B minor; Chopin: Waltzes, Op. 42, Op. 69, No. 2, Op. 34 No. 1; Schumann: "Scenes from Childhood," Stravinsky: Danse Russe, "Chez Petrouchka," "La Semaine Grasse" ("Petrouchka").

Having played the monumental Brahms B flat Concerto in Carnegie Hall the previous evening as one of the competing finalists in the Leventritt International Piano Contest, Michel Block, undaunted, got the current Young Artists Series at the Metropolitan Museum off to a magnificent start with this recital.

The 23-year-old Belgian-born pianist left no doubt that, award or no award, he is one of the major young pianistic talents to appear in recent years.

A pianist to the manner born—he even looks like one with his shock of blond hair—Mr. Block's playing was in the 19th century tradition. He played, too, with an economy of means that was astonishing for one of his years. Even in the most rapid and difficult of skips, Mr. Block's fingers were always where they were supposed to be with plenty of time to spare.

Purists, no doubt, could find many points to quibble about in Mr. Block's performance of the Bach Partita, but the work was beautifully translated into the idiom of the piano.

It was in the Liszt Sonata, however, that the young pianist revealed his rich gifts to the fullest. The canorous tone, thundering octaves, whispering pianissimos, and the tremendous sweep and abandon of the performance, plus the knowledgeable timing of the rhetorical pauses, were in the Lisztian tradition.

It was an interesting experience, too, to hear Mr. Block play the Stravinsky excerpts à la Liszt rather than à la Prokofiev. The pieces lent themselves very well to this approach. While Mr. Block skimmed through the Chopin Waltzes at too fast a pace to reveal their poetry, he succeeded in communicating the more introspective movements of the Schumann work with rare insight.

—Rafael Kammerer

Nathan Goldstein Violinist

Carnegie Recital Hall, Oct. 14.—Hindemith: Sonata in E; Brahms: Sonata No. 2, Op. 100; Ravel: "Tzigane"; Copland: Sonata (1943); Beethoven: Trio No. 4, Op. 11; Bartok: Rumanian Folk Dances.

The Young Masters Series is under way for the second season. Before next spring a half dozen instrumentalists, most of them in their early 20's, will be heard in solo and ensemble works. All of them have had considerable experience as soloists with orchestras and in recitals.

Opening the series before a large and responsive audience was Nathan Goldstein. The Hindemith Sonata in E might have sounded better had it come later in the evening. Mr. Goldstein's playing was tentative and without much feeling. But by the time he reached the third movement of the Brahms (he won a Brahms competition at Juilliard) his tone was rich and burnished.

He took the Ravel "Tzigane" with enthusiasm, tossing off the spiccato passages and other technical tricks with stunning effect.

It was his sturdy playing in the Copland sonata, however, that made the strongest impression. Here the bowing was always clean, the attacks always accurate (there were minor pitch problems earlier in the evening) and the tempos well chosen.

Mr. Goldstein received excellent support from Gilbert Kalish, pianist, throughout the evening, and Jules Eskin was the cellist in an agreeable reading of the Beethoven trio.

—Wriston Locklair

Hanoch Greenfeld Pianist

Town Hall, Oct. 15, 5:30.—Brahms: Intermezzo Op. 118, No. 2; Mozart: Sonata in C, K. 330; Beethoven: Sonata in E, Op. 109; Copland: Piano Variations; Debussy: "Les sons et les parfums tournent dans l'air du soir," "General Lavigne," "La Cathédrale engloutie," "Feux d'artifice"; Liszt: "Funérailles."

The dominant impression left by Mr. Greenfeld was that of a sensitive, thoughtful and introspective artist communing with his instrument and oblivious of his surroundings. Mr. Greenfeld cajoled his listeners with a concord of sweet sounds, but failed to arouse or excite them.

His intimate and lyrical style of playing was admirably suited to the Brahms and Mozart works, and, to a lesser degree, the Beethoven sonata. But in the latter half of the program his playing was so lacking in animation that it bordered on the soporific. True, he perked up in the climatic passages of the "Funérailles" and played these quite thrillingly, but by that time it no longer mattered. Yet, in all fairness, I must confess that I have never heard a Mozart sonata played more beautifully than Mr. Greenfeld did the neglected but delectable C major, K. 330.

—Rafael Kammerer

Margot Rebeil Soprano

Carnegie Recital Hall, Oct. 16, 5:30.—Poulenc: Vocalise-Etude (First New York Performance); Metamorphoses; Aria: "Lungi dal caro bene" (ca. 1700); Bassani: Aria from cantata "La Serenata"; "Posate, Dolmite"; Debussy: "Ari-

ettes Oubliées". Stanley Bate: "Tutto e sciolto", "Watching Needleboats at San Sabba", "Bahnhofstrasse", "The Birds", "The Yellow Mustard", and "The Moon's Funeral" (All First New York Performances). Vernon Duke: "La Bohème et mon cœur" (First New York Performance). Samuel Ewell: "The Winds" and "Winter Nights". Ray Green: "Conversation with a Cloud" (First New York Performance); "Machines".

Give Margot Rebeil credit for imagination and good taste. When she makes up a recital program, you can be sure it will contain premieres as well as seldom-heard pieces from better-known composers.

The half-dozen songs by Stanley Bate, set to texts by Joyce and Belloc, were mood music in tone settings agreeable to Miss Rebeil's limited resources. They might make a more resounding impression when given by a singer with more range and purity of tone. Vernon Duke's contribution was pleasant enough, and the same could be said for Ray Green's "Conversation with a Cloud."

Poulenc's "Vocalise-Etude," which opened the program was also new. It is a lovely exercise, although Miss Rebeil's light and sometimes uneven voice could not negotiate the full range it required. Richard Tetley-Kardos was the pianist.

—Wriston Locklair

OBITUARIES

JOSEPH A. FISCHER

Glen Rock, N. J.—Joseph A. Fischer, president of J. Fischer & Brother, here, died on Oct. 6, at the age of 60. Born in Orange, N. J., Mr. Fischer in 1921 joined the firm founded by his grandfather in Dayton, Ohio, in 1864. He was secretary of J. Fischer from 1939 to 1952, and president from 1952 to the time of his death. Mr. Fischer was also secretary-treasurer of the Music Industries Council from 1930-1936, president from 1936-1938 and vice-president during 1938-1940.

He served as president of the Music Publishers' Association during 1951-1952 and vice-president in 1953. Since 1950 Mr. Fischer had been a member of the ASCAP Board of Appeals and the Nominating Committee. He had also been leader and director of the West Englewood Hills Community Choral Singers, was a member of The American Guild of Organists, the Bohemian Club of New York, and Phi Mu Alpha, national honorary music fraternity.

HUGH PORTER

New York.—Hugh Porter, 63, organist and director of the School of Sacred Music at the Union Theological Seminary, died here Sept. 22. He had been director of the school since 1945. He graduated from the American Conservatory of Music in Chicago and had concertized and performed with symphony orchestras throughout the United States. He was also organist for some of New York's leading churches. He taught at New York University, the Mannes School of Music, the Juilliard School of Music and the Chautauqua Institute.

AMELIO COLANTONI

Northridge, Calif.—Amelio Colantoni, opera producer and director, died here Aug. 14. Mr. Colantoni was founder and

general manager of the New Orleans Opera Company from 1942 to 1944, director of the Houston Symphony from 1944 to 1945, and subsequently directed many operas at the Hollywood Bowl.

An active supporter of, and worker for, civic opera, he founded, directed, and/or managed opera groups in Phoenix, Houston, Portland, Seattle, Spokane, Albuquerque, Oakland, and Santa Barbara. He was director of the old Los Angeles and San Francisco Opera, forerunner of the present San Francisco Opera Company. In 1925, he was general manager of the Columbia Opera Company, which toured the United States with stars from La Scala.

WILLIAM STEINWAY

New York.—William Richard Steinway, chairman of the board of Steinway and Sons, piano makers, died here Sept. 22. Mr. Steinway joined the company in 1899 which was founded by his grandfather and had been chairman of the board until 1957. He was fond of calling his company's pianos "the instrument of the immortals." He also said that "the only thing the Steinways don't do is play the piano. Why should a two-legged Steinway make a living playing a three-legged one. It wouldn't make sense!" Surviving him are his wife and a sister.

DINO BORGIOI

Florence, Italy.—Dino Borgioi, operatic tenor, died here Sept. 12, at the age of 69. He made his operatic debut in 1918 in Milan and later that year sang in "Don Pasquale" at La Scala at its reopening after World War I. In 1932 he took part in the performance that opened the San Francisco War Memorial Opera House. He made his New York debut at the Metropolitan Opera as Rodolfo in "La Bohème" in 1935. He recorded several complete operas for Columbia Records in the 30s.

ISAAC MYERS

Memphis, Tenn.—Isaac Myers, art patron of Memphis, died in New York Sept. 23. In the musical world he was known for his having brought to his home city concerts by renowned artists and organizations. He backed the 12 annual visits of the Metropolitan Opera Company to Memphis under the title "Arts Appreciation," a foundation established by Mr. Myers to carry on cultural projects.

HARRY MEYERS

New York.—Harry Meyers, board chairman and major stockholder in the Carl Fischer Musical Instrument Company here, died in this city Sept. 27. Mr. Meyers studied violin with Eugene Ysaye and became first violinist of the Cincinnati Orchestra at 16. He was later violinist with the New York Philharmonic.

LEO WEINER

Vienna.—Leo Weiner, Hungarian composer, died here Sept. 14 at the age of 75. He won the Elizabeth Sprague Coolidge chamber music prize of \$1,000 in 1922 with a string quartet. Numerous works by Mr. Weiner have been heard by American and European orchestras.

LEON LEWIS

Los Angeles.—Leon Lewis, composer, pianist, and conductor, died here Oct. 5. He scored music for motion pictures and worked as musical director of the Columbia Broadcasting System in the early 30s. He was a member of ASCAP.



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How Art-Government Alliance Works in Europe

(Continued from page 8)

ipal, as in Frankfurt (Städtische Bühnen). In many instances there is joint subsidy as in Darmstadt, where money is contributed by Land Hessen and the City of Darmstadt.

Every city of any size (and many where one would not expect it) has a permanent theatre. In some cases, such as Freiburg, theatrical and musical stage performances alternate. In cities of the size of Darmstadt there is theatre and opera in separate houses practically every night of the week, 11 months of the year. The theatrical or musical companies are complete in themselves, and the actors, singers, orchestra players, technicians, etc., are on permanent salary and hold a civil service status leading to retirement and pensions. Under such circumstances rehearsal time for

any given piece need not be held to a minimum, as in the United States. Civil servants can be required to work a certain number of hours each week. Theatres and operas are run primarily on a subscription basis, although there are also private theatres, chiefly for the performance of lighter works that operate on the American plan.

There are seven German radio stations, each operating independently. These are, in a sense, private organizations (corporations) which, nevertheless, have a connection with the *Land* in which they are situated. Their income is derived from the taxes on radio and TV sets which are collected by the German Post and turned over directly to the station in the *Land* in question. Thus, the Westdeutscher Rundfunk in Cologne receives much more money

than the Sudwestfunk in Baden-Baden because of the density of population in the Ruhr area. At present there is a bitter fight going on as to whether the radio program should not be nationalized to the extent that all receipts would go to a central "pot" and then be redistributed to the various stations. Television is operated on the same basis as radio except that there is only one common program in TV which is carried by all stations on a given evening. Each of the various stations takes its term at preparing a program.

A commercial TV program will go into effect January 1, 1961.

It is very difficult to obtain exact figures, but it is estimated reliably that the total subsidies for all West German stages (theatre and opera) run to 250 to 300 million marks annually.

The Problem as Viewed by Our Editorial Board

OTTO BETTMANN

(Continued from page 9)

The case of music is a different one. Government as a rule has no utilitarian interest in music. Rarely only in recent times has a government ordered an opera. *Aida* seems the one exception to the rule. Ordinarily however music is not apt to profit by this sort of patronage. The composer serving the most ethereal and personal of all the arts can only create in an atmosphere unencumbered by outside "directives". Whatever the composer's economic plight, he has first and foremost to remain a free man. The musician who has something vital to say will find ways to say it, even if he has to spend his days like Charles Ives in an insurance office.

While I can see little room for government sponsorship of the creative musician, I believe that the performing arts can greatly benefit by federal aid. My view in this field coincides with the one often expressed about the government's role in education: The federal government should not pay teachers' salaries but rather help in the construction of schools. Similarly I feel that the government should not sponsor individual performers or groups except in the case of good-will tours. I can not conceive it as the function of the government to aid in the support of a symphony orchestra or an opera group.

Federal funds, however, may have a very definite place when it comes to the construction of a music center, a concert hall, conservatory or opera house. Aids in this field are particularly essential in the case of national art cen-

ters. These institutions are not planned exclusively for the uplift of a town's citizenry. They are more in the nature of show windows to demonstrate to the country and the world at large what high standards we have achieved in the performing arts.

Altogether the government at best can only provide the physical frame work for a flowering of the performing arts. True musical culture will evolve only when it is carried upward and forward by a growing groundswell of music enthusiasm. Music, in both its creative and performing aspects, is apt to grow from the bottom up—not by sponsorship from the top.

ARLAN R. COOLIDGE

(Continued from page 9)

opera in anything but a limited sense, the complete absence of a national theatre or ballet, and perhaps the greatest gap of all: radio and television geared almost entirely for commercial exploitation and mere time-passing. Also the lack of sufficient scholarships for talented young composers, performing musicians, painters, and so on, especially at the crucial early stages of their professional schooling.

In the face of this set of circumstances, it becomes necessary to bring to bear on our cultural life the prestige and influence of the national government. This can best be done by the establishment of a federal Department of Fine Arts and the Theatre whose head would be a member of the President's Cabinet. Such a department would be in a position to plan for an

appropriate cultural center in Washington and bring to Congress recommendations for setting it up; it would co-operate with state and local musical and other organizations in order that their efforts might reach larger numbers of people without interfering with successful programs now in operation; and it would encourage states and communities to sponsor cultural activities where none exist at present.

It is obvious that such worthy purposes as these will cost money but we must not allow ourselves to be timid or short-sighted at a time when destructive forces are so powerful throughout the world. After all, funds equal to the relatively moderate amounts demanded are apparently being used up now through duplication and waste in the missile and other military programs.

JOHN M. CONLY

(Continued from page 9)

the mention of government. Leinsdorf posed the question of what a conductor would do, should he be summoned to Albany to answer a legislator's query about why he employed no violinists from Columbia County. I heeded this then, just as I did the omnipresent warnings of what dreadful service we would get if the railroads were socialized. Since then I have traveled around Europe on socialized railroads and I have seen at work the wonderful executive group who run the triple Viennese attraction: the Staatsoper, the Volksoper, and the Burgtheater. Quite frankly, if I had to choose between rides

on the Austrian State Railway and the New York, New Haven, and Hartford, or if I had to choose between performances of "Fidelio" at the Staatsoper or the Met, in neither case would I have to hesitate more than approximately three-and-a-half seconds, while I finished lighting my cigarette.

We have already sponsorship for the arts which is just as ponderous and arbitrary as even a National government might be: I mean foundations and broadcasting companies and industries which interrupt "The Magic Flute" with singing commercials. Be it public or private enterprise that supports an aesthetic or intellectual endeavor, the taste and sense with which the task is done depends on the personnel who do it. There are just as good men in government as in private business. Conscience responds to duty, not to who's paying the bill. The main question is, not whether government might defile art, but whether or not the American people want art. They may not know they want it. They may have to be told. This is what puts me on the socialist side. The New Deal's WPA concerts acquainted a lot of people with Beethoven who'd never have known about him at all otherwise, the attraction being that the music was gratis. Maybe we will have to sell again; there is a multitude of young people coming along. Let's use the facilities at hand, by which I mean the Department of Internal Revenue, and put somebody good in charge, like MA Editor, or Howard Hanson, or William Schuman, and get cracking.

WINTHROP SARGEANT

(Continued from page 9)

government views art seriously and intends to take a responsible position toward it. Third, it would help to make up deficits that private sources are becoming increasingly less able to cope with. I think, however, that the whole problem should be approached with caution, and only after the most careful study. It involves putting great power in somebody's hands. Who should this somebody be? Certainly not a politician who might use it for political ends. Probably not a professional musical manager or impresario. Though impresarios undoubtedly know as much as anybody about the practical aspects of our musical life, there would inevitably be a conflict of interest between the impresario as public servant and the impresario as private business man. Many people would conclude immediately that the power should be put in the hands of a musician, but personally I am rather skeptical about this. Many musicians have special axes to grind, and many have cronies to promote. I should prefer to see such power exercised by a man, or a group of men, of broad general culture who are vitally interested in music—men of a type like the late John Erskine who headed the Juilliard School of Music with such distinction some years ago. Such men are hard to find, but they can be found,

and their broad judgment and impartiality would guarantee the integrity of an important public endeavor which might achieve great things for American civilization.

HELEN M. THOMPSON

(Continued from page 9)
on international cultural projects.

In my opinion, there should be a United States Department of the Arts just as there are Departments of Agriculture, Commerce, Labor, Health-Education and Welfare, with cabinet representation by a duly appointed U.S. Secretary of the Arts. Under no circumstances should the arts be handled at anything less than at cabinet level. Under no circumstances should this vital part of the lives of our people and our nation be relegated to and formalized in an agency or a subdivision of an existing governmental department.

Assuming the establishment of a Department of the Arts, it will take several years for the Department to plan and carry out the research necessary to develop a proper national inventory of the cultural resources of the country, to assess the potentials and needs; to develop effective administrative procedures and personnel; and to develop a comprehensive, adequate and practical program for the encouragement and fostering of this nation's wealth of creative and performing talent.

In my opinion, an inadequate program, one consisting of half-way measures based on incomplete knowledge would be disastrous, serving only to stifle and depress the responsibility now being assumed for support and encouragement of the arts at the local level.

Therefore, I think it is absolutely vital that the functions and powers of a new Department of the Arts should be strictly limited, by law, during the first years of its existence (perhaps, the first ten years) to a program of national research and study, and to the coordination of arts activities now being handled by various governmental agencies and departments. More specifically, I feel that the new Department of Fine Arts should be prohibited during this first period from seeking appropriations from either public or private sources for the purpose of giving subsidy to arts organizations at the local level.

The Department of the Arts should be charged with the responsibility of presenting to the nation at the end of the ten year period a comprehensive analysis of the status quo of the nation's cultural and artistic life at local, national and international levels, coupled with a comprehensive statement of definite goals and recommended procedures for the further development of our cultural life during the next period of the nation's history.

If the conclusions from such a study of local and national resources and needs indicate that a program of federal aid and support of our artistic institutions will strengthen the cultural development of our nation and enrich the life of our people, the facts leading

to such a conclusion will be available and can be presented in such manner as to warrant federal appropriations of sufficient size as to be adequate for the task at hand.

I am opposed to any proposal short of a Department of the Arts of this stature and scope.

DORLE SORIA

(Continued from page 9)

and encouraging, is the example of all the state-subsidized orchestras and opera houses freely flourishing in Western Europe. Second, and open to many solutions, is the fact that government and private aid can complement each other.

Taking it for granted that some form of government subsidy will be forthcoming, how and where should it be appropriated? Obviously the answers are multiple. However, one enormous need is certainly for new and modern halls, acoustically sound and technically equipped, designed both to house permanent local opera and symphonic organizations and to give touring artists and groups a musically satisfactory auditorium large enough to permit a low-priced but profitable ticket scale. America has an enormous, expanding reservoir of musical talent which has only limited outlets at home. For want of opportunity our young singers now flock abroad for experience and job security. According to current trade figures 350 American singers are now employed full season in Central-European opera houses, most of them in Germany.

Why not a Federal Music-Housing Project, to provide a cross-country network of halls for popular-priced performances of opera and concert?

Europe looks longingly at the American Standard of Living — our homes with washing machines and deep-freeze and our two-car garages. It would be pleasant to think that, in a not too distant future, the world could also admire a new American Musical Standard of Living.

MILES KASTENDIECK

(Continued from page 9)

on musical activity. The role of foundations and industry should be encouraged but their interests tend more often to promote creative activity. Government subsidies, therefore, should be designated to meet the expenses of organizations straining to balance their budgets.

Congress should be urged to aid music specifically, not generally, both in encouraging international relations and enriching national life preferably through live performances. It is time that the United States recognized officially the remarkable artistic growth in this country during the last quarter century.

Since posterity evaluates a civilization through its arts, musicians are hardly exaggerating the practical contribution of music to national life or its psychological and spiritual significance in times of crises.

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BOOKS

Behind the Iron Curtain

Richard Strauss — His Life in Pictures.
By Richard Petzoldt and Eduard Crass.
Enzyklopaedie-Verlag, Leipzig, 1960.

This is a remarkable little book. Its subtitle might have read: "How to make Strauss palatable for consumption behind the iron curtain. Petzoldt, author of the brief biographical sketch, by both accusing and defending Strauss, is clearly at pains how to present him as the forerunner of "realistic" and "progressive" artistic thoughts that may fit the party line. The pictorial material culled from various archives by Crass centers around German performances and German artists appearing in Strauss's works. Aside from a hardly legible reproduction of an interview the composer granted a reporter of the New York Daily Tribune (February 1904), no American photograph is represented. Instead several "timely" pictures had been included: an Imperial New Year's Day parade in Berlin, the reproduction of the "first" May-Day picture postcard, a sketch of "comrade" Gerhart Hauptmann ("poeta laureatus of the state of the future") and the text of Richard Dehmel's "The Workingman" (a poem set to music by Strauss).

The cheap quality of the paper, the shabby binding, the poorly reproduced pictures, letters and autographs reflect the low standard of present-day book-printing in the once mighty German book-trade metropolis. Although the authors' intentions may have been well-meant, the overall results are deplorable. The true Strauss-story in pictures still remains to be written.

—Robert Breuer

Complex Composer

Arnold Schoenberg. By H. H. Stuckenschmidt.
Translated by Edith Temple Roberts and
Humphrey Searle. (Grove Press, N. Y.,
\$6.00). 168 pp.

H. H. Stuckenschmidt has written a splendid, short biography of an exceedingly complex man. It is not comprehensive, as a longer book could have been, so that a serious scholar of Schoenberg and his period will have to consult additional sources to fill in details. Nevertheless, the book serves an important, introductory purpose, presenting an authentic portrait of Schoenberg as a man and as a creative innovator, and sketching in a background of world events and cultural history sufficient to make the composer's figure stand out in relief.

The author was obviously in unusual command of his biographical material. He knew Schoenberg personally in Berlin in the 1920s and conferred with him in California two years before his death. It is apparent from every page that Stuckenschmidt is writing from close range and with great sensitivity toward both the subject and his music.

Though he admired Schoenberg, there is not in Stuckenschmidt's writing the slightest hint of the blind, lugubrious adulation that robs so many biographies of psychological balance and honesty. No opinions are forced upon the reader, nor is he smothered by pages of recondite musical analysis. Indeed, it is a remarkable feature of this book that so much real descriptive quality has been injected into passages dealing with abstractions or

musical techniques. At the same time, this kind of writing has been held to a sensible minimum.

Serious music, unfortunately, lends itself to involved schematic analyses. These too often crowd out discussion of the really important aural end-product. Stuckenschmidt, because he hears Schoenberg's works as music and not as dialectical exercises, does not have to lean on "row-scanning" as a substitute for dealing with music itself. He is, of course, intimately conversant with serial techniques, and points out with rare perceptiveness a seeming paradox in Schoenberg's output, the paradox that has the composer bringing forth some of the most hyper-subjective music in the world by using hyper-objective techniques.

This is an important observation, for it punctures a notion originally sponsored by Stravinsky that a piece of music is an objective fact; an aggregation of smaller, objective (technical) facts. So long as music, in addition to exhibiting its construction, can appeal "to the most hidden layers of the esthetic subconscious" this postulate will be shaky. If it really applies to Stravinsky's music—which, beyond a certain point, I doubt—it definitely does not apply to Schoenberg's.

—Lester Trimble

New Jazz Studies

Jazz. "New Perspectives on the History of Jazz by Twelve of the World's Foremost Critics and Scholars." Edited by Nat Hentoff and Albert McCarthy.
Rinehart & Co., Inc., New York. \$5.95.

While these two books complement each other and the same authors, in many instances, cover pretty much the same aspects of the subject, the "Art of Jazz" is an anthology of articles that have appeared in various journals, whereas the essays in "Jazz" have been specially written for the book.

For those who want a more panoramic view of the subject, the "Art of Jazz" furnishes a pleasantly readable and informative compendium. Particularly timely in the light of reawakened interest, is Guy Waterman's illuminating essay on ragtime. The same article, rewritten and amplified to the point of redundancy, also appears in "Jazz."

Mr. Waterman points out that ragtime was a written-out form of music rather than an improvised one. He also reminds us that ragtime was played much more slowly than the currently popular caricature of the style would lead one to believe. Few "revivalist" pianists capture the spirit let alone the rhythmic subtleties of ragtime. Ralph Sutton probably comes closer than any, but even he doctors up the old pieces. Although Mr. Williams, in his "Basic Library of Jazz on LP," lists some authentic examples of ragtime piano-playing still available on the Riverside label, two recent recordings issued since these books were written deserve mention here. They are "The Wizard of the Ragtime Piano" (20th Century-Fox 3003), featuring the playing of the 75-year-old Eubie Blake, of "I'm Just Wild about Harry" fame, assisted by his partner of many years standing, Noble Sissle, whose voice, like Mr. Blake's nimble fingers, still sounds remarkably youthful, and "A Study in Classic Ragtime" (Folkways FG 3562), in which the veteran ragtime composer-pianist Joseph Lamb, now 73 years of age, can be heard playing such famous old "rags" of his own as "American Beauty," "Sensation" and "Excelsior Rag".

Besides reprinting one of the earliest European essays on American popular music—Ernest Ansermet's laudatory review of Will Marion Cook and his Southern Syncopated Orchestra's tour of Europe in 1919—other highlights in Mr. Williams' book include William Russell's excellent profile of Jelly Roll Morton; George Avakian's informative notes on Bix Beiderbecke and Bessie Smith; Andre Hodeir's controversial article on "The Genius of Art Tatum"; Glenn Coulter's moving tribute to Billie Holiday; and Ross Russell's fine profile on the "grandfather of hot piano", James P. Johnson.

Although "Jazz" is a more scholarly attempt to cover all phases of the subject from blues to bebop, the book's chief value probably lies in its exhaustive studies of the music of Jelly Roll Morton and Duke Ellington by Martin Williams and Gunther Schuller, respectively. Mr. Schuller's analysis of Ellington's music makes difficult reading but should be of particular interest to composers.

Two essays of more than usual interest by the editors of "Jazz"—Mr. McCarthy's "The Re-Emergence of Traditional Jazz" and Mr. Hentoff's "Whose Art Form? Jazz at Mid-Century"—are also pertinent. In the latter, the problems facing the jazz musician today are fully explored. Mr. Hentoff does not paint a rosy picture.

Valuable features of both books are comprehensive discographies.

—Rafael Kammerer

BOOKS RECEIVED

Music Librarianship. By E. T. Bryant (Hafner Publishing Company, \$6.50). The first half of this book, written by an English librarian, offers practical guidance to librarian and student alike on the administration of the music sections of public libraries of all sizes; the classification and cataloguing of music scores, including detail analysis of published rules and codes, critical notes on reference books and periodicals on music for the public library, a long and detailed chapter on gramophone record libraries. The second half gives graded lists, with annotations, of recommended scores for public library stock. Illustrated. 487 pp.

Biblical Chant. By A. W. Binder. (Philosophical Library. \$5.00). A book of particular interest to the Biblical student, the student of ancient music, the musicologist, and students in seminaries and religious schools. The author has taken the six systems of ancient cantillation employed in reading portions of the Bible, and with them he gives the various interpretations of the trones and their application in performance.

Your Voice at its Best. By David Blair McClosky. (Little, Brown and Company, \$3.50). The purpose of this book is to provide a simple explanation of the processes involved in correct and therefore healthy and long-lasting vocal production, and how they may be applied by teachers, students, public speakers, as well as by professional speakers and singers. Illustrated. 140 pp.

The High School Band Director's Handbook. By Clyde Duvall. (Prentice-Hall, Inc., New York, \$6). A comprehensive picture of the modern high school band program. 209 pp.

What Makes a Good Violin. By Arthur T.

Walker. (Pageant Press, New York, \$2.50). A discussion of the merits of violins and not their labels. 79 pp.

London Symphony, Portrait of an Orchestra. By Hubert Foss and Noel Goodwin. With a preface by Ralph Vaughan Williams and contributions by Sir Ivor Atkins, George Stratton and Humphrey Jennings. (Naldrett Press, London, 18 s.) 263 pp. A highly interesting "biography" of the London Symphony, which is at the same time a source-book of musical history during the first half of this century.

Wolfgang Fortner, eine Monographie. Ed. by Heinrich Lindlar. (P. J. Tonger Musikverlag, Rodenkirchen Rhein) 160 pp. with musical examples. Vol. 4 of the series Kontrapunkte. Essays by many hands, treating various aspects of Fortner's music.

The Music of Arthur Sullivan. By Ger-vase Hughes. (St. Martin's Press, Inc., \$7.00.) A comprehensive study of Sullivan's music as a whole. This volume traces his development from his youthful works to his mature successes.

A Picture History of Opera. By Philip Hope-Wallace. (MacMillan Company, \$7.00.) This handsome volume, with over 360 pictures, covers the development of opera from the 17th century up to the present. The book contains many unfamiliar photographs and is beautifully planned.

Music in English Education. By Noel Long. (Faber and Faber, 24 Russell Square, London, England, 21 shillings.) An account of the present music situation in English grammar schools with practical suggestions for improvement.

The Story of the Original Dixieland Jazz Band. By H. O. Brunn. (Louisiana State University Press, Baton Rouge. \$5.00.) The first authentic history of the New Orleans band which rocketed to fame in 1916 and made the world jazz-conscious.

Reed Mastery. By K. S. Jaffrey. (Published by the author, Summer Hill, Australia, 1959. \$2.00). A treatise on the selection, breaking-in, adjustment and care of reeds for woodwind instruments, in particular the clarinet and saxophone.

Artistic Choral Singing. By Harry Robert Wilson. (G. Schirmer. \$6.00). A new volume dealing with the styles of choral literature, basic problems of interpretation, the techniques of conducting, the problems of diction, and the development of tone quality.

Alessandro Scarlatti. By E. J. Dent. (St. Martin's Press, New York, \$6.75). A reissue of E. J. Dent's first book on Scarlatti published in 1905 and which has been out-of-print for some 30 years. 252 pp.

Thinking for the Orchestra. By René Leibowitz and Jan Maguire. (G. Schirmer, New York, \$6). A new book which fills the gap between a theoretical and a practical knowledge of orchestration.

Interpretation for the Piano Student. By Joan Last. (Oxford University Press, \$2.90). Practical advice on the problems of interpretation and technique for students, teachers, and amateur pianists. 141 pp.

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Joseph Fuchs

(Continued from page 43)

into being quite by accident. "In 1955-56", Mr. Fuchs said in discussing the series in this interview, "I was asked to give two recitals—one of them a sonata recital—at Boston University. We—Artur Balsam and I—gave the first one in their old auditorium, which was quite inadequate. After the concert, we were told that the new auditorium in the new building would be ready in the fall. It was not! Then we were asked if we wouldn't mind playing the sonata recital on television from Boston on Channel 2. They requested an all-Beethoven program, which we were happy to do in view of the fact that so little serious music had been done on television.

"We gave the concert, with Jules Wolfers doing the commenting. There was such an avalanche of favorable public response that Boston University decided to help finance a project by which we would play the entire sonata literature for violin, including contemporary works, in 30 telecasts over a three-year period. I might add here that the project was financed jointly by the Ford Foundation and Boston University. A number of contemporary composers, including Piston, Read, Menin, Porter, Thomson and Arthur Berger, made personal appearances on the telecasts. Copland and Lopatnikoff were asked but couldn't come because of other commitments."

Earlier in the interview, Mr. Fuchs, comfortably relaxed in an easy chair in his New York apartment, smoking his pipe and looking more like a genial philosopher than the artist he is, discoursed on the modern composer vis-a-vis the performer.

"In the case of an old, familiar work, the conscientious or experienced listener knows very well the difference between a good, bad, or indifferent performance. Beethoven or Brahms can stand on his own. The contemporary composer is entirely dependent on the performer. The contemporary composer will find that the performer can inject something into his piece that he, the composer, because he has been so close to it, can't see in as sharp a perspective as the performer. The performer, of course, is expected to be inspired by the new work.

"One very important point I wish to make here is that the performer should never play a new work he doesn't understand and, because of that fact, doesn't like. This is not to say that the particular work in question may not be a good one, but, for one reason or another, the composer involved in this problem would be better served by another performer who may be more convinced.

"I think that, in general, composers welcome any ideas that experienced performers can bring to their scores which will aid in bringing them to life. Critics, very often, will not say that a new work received a bad performance, but will blame the composer for writing

a dull piece. I believe it is the duty of every conscientious performer to follow through the intentions of the composer as outlined in the score and further bring out those values that he as an artist can perceive.

"In general, the performer finds that when he has contact with the composer before a performance the composer is only too happy to find that the performer has added something. Those who are not are the exceptions rather than the rule. Recently, I performed the Concerto by William Schuman and, since my contact with him was close, I found him enormously flexible. The concerto itself is one of the really great works of our time and probably the greatest for violin by an American composer.

"I feel, as a re-creative artist, that it is the duty of a performer to play and encourage the writing of new works by composers. A composer, especially today, depends upon the performer to further himself and perpetuate his name. Composing is a difficult art. Unlike painting—once a painter has put his ideas on canvas it's there and needs no intermediary—music must be re-created to be heard. A performer can often make a work, providing the score has merit. On the other hand, composers are sometimes horrified at the run-through their works get in hurried and ill-prepared concerts in New York. Fritz Reiner, William Steinberg, Leonard Bernstein, and Charles Munch are conductors who welcome new scores."

Despite its unrewarding aspects—and there are many at times in introducing a new work—Mr. Fuchs remains a staunch champion of the modern composer. "Put it this way," he said, re-lighting his pipe and shifting to the edge of his chair to emphasize his words, "every important composer has his own style and his own way of writing technical passages which, through his individuality, take on a new form of passage-writing. When the performer is first confronted with these new de-

vices, they present a technical challenge which he must conquer with ears and fingers.

"As you get older, the standard repertory is bound to become repetitious. Although every sincere artist tries to find something new in the great standard works, it doesn't provide the same thrill as discovering something great in a new work. I can think of no greater satisfaction than performing a new work by a fine contemporary composer in whom one believes.

"Great artists have always gone out of their way to premiere new works. Take Spohr, for instance. He was not only one of the greatest violinists of his day, but he performed all the new works of his time. When he got old, and conducted more and more, he gave one of the first performances of 'The Flying Dutchman' and was contemplating doing 'Lohengrin' when he died. He also played all the quartets of Beethoven, who was his contemporary. Read his autobiography; it is a fascinating book.

"Granted, from a monetary standpoint, the playing of new works today is not rewarding. The artist, however, does not put monetary considerations first. A musician is a musician because he has to be. Twelve-tone music may not be the music of the future, but it will certainly contribute something of value. I still feel, too, that the four-stringed bowed instrument has possibilities and capabilities that have not yet been fully explored. I disagree with those musicologists who predict that the violin will one day be as obsolete as the viol d'amore."

New York.—The Abby Whiteside Foundation has been founded here to disseminate knowledge of the pedagogic principles evolved by Miss Whiteside for the teaching of piano. The Foundation will also distribute her last published book "Indispensables of Piano Playing".



Seen at the Second Brazilian National Piano Contest, held in Salvador, Bahia, Aug. 2-14, are, left to right, two young finalists in the competition, Sonia Strutt and Antonio Barbosa, Marinacia Jacovino, Francisco Mignone, Louis Persinger, Mme. Mignone, and Mme. Villa-Lobos

english music too has angry young man



Iain Hamilton

Exclusive MA Photo/John Ardois

English music, not to be outdone by the sister arts of literature and drama, is developing its group of angry young men. Iain Hamilton, born in Glasgow in 1922, is one of the foremost, and he is very angry indeed about certain aspects of British musical life. Amateurs mixing in professional affairs is a thing he especially abhors, and his voice rises in an impressive arch whenever the subject is mentioned.

"I do deplore in England," he says, "the tendency for musical organizations and orchestral societies to be run by dilettantes. There is far too much encroachment by amateurs in strict professional life. This is particularly the case with musical committees, which generally comprise 50% amateurs."

Since, along with William Glock, the new Controller of Music on the BBC, Hamilton is one of the most active organizers of contemporary British musical life, he is in a position to know. His polite but exceedingly positive personality, a seeming blend of Scottish fervor with London urbanity, has made an impact on more than a few musical organizations.

The Composers Guild and the Institute of Contemporary Arts (ISCM) have both flourished under his chairmanship in the past few years. Indeed, the latter was heavily in debt when he became chairman in 1958, and by the time he relinquished the post last July, after two uncompromising seasons of contemporary music, the figures in red had changed to large figures in black.

Most recently, he was a British delegate to the International Composers Conference at Stratford, Ont., where

his address on the place of serialism in modern musical esthetics quietly punctured a small herd of serial sacred cows.

For a young composer, Hamilton has had a remarkable career by any standard—perhaps the most illustrious career in his generation of British composers. It began, surprisingly, only in 1947, when he deserted the profession of engineering and entered the Royal Academy of Music to study. Four years later, he departed the Academy with its highest award and a sheaf of already published works in hand.

Since 1947, he has written a prodigious amount of music: symphonies, concertos, overtures, chamber music, film scores, theatre scores, vocal music—something in almost every category. His catalogue reached opus 44 this year.

Hamilton's music, though little-known in this country, has been performed almost entirely by first-rank organizations and soloists in England and on the Continent. His Clarinet Concerto, a vehicle for his major British debut, had its first performance with the Royal Philharmonic Society. His Violin Concerto was played in Vienna and London by both Walter Schneiderhan and Bronislav Gimpel, while Sir John Barbirolli and Sir Malcolm Sargent have each given important performances of his Symphonic Variations.

Prizes and commissions, too, have come to the composer in abundance. There have been four British national prizes, and a Venice Festival Award for his film score, "Seawards the Great Ships". His Second Symphony was commissioned by the Koussevitsky Foundation, while other works have

been requisitioned by the BBC, the Scottish National Orchestra, Glasgow University, the Summer School of Music at Dartington Hall, and the Edinburgh Festival.

For all that he is enjoying such acclaim and success, Hamilton is a modest person: graceful and direct in conversation, and intensely sincere. In New York, he has dressed quietly in business suits or seersucker. In London, we are informed, he wears unusually elegant clothes, with laped waistcoats and haberdashery that contrasts sharply with the dishevelled, seedy attire a young composer is expected to wear.

There are similar renegadisms and nonconformities of the right and left in his music as well. He is not loath to compose a set of Scottish Dances or a Concerto for Jazz Trumpet and Orchestra, despite the fact that his principal interest in the past few years has been in serial composition. In this, by the way, he is alone among the composers of his generation. His personal approach to serialism seems mainly to be one of assimilation, spurning neither breadth of expression nor approachability in its choice of materials and their treatment. The Sinfonia for Two Orchestras, premiered at the Edinburgh Festival in 1959, set up a flurry of excitement which might almost have been predicted. It is not only an "advanced" work, but one that speaks with unusual directness and force.

It may be, as Hamilton says, that "The Englishman is by nature an amateur, trained to take nothing seriously." But his own career does not seem to bear this out. —Lester Trimble

Aaron Copland

(Continued from page 36)

His sympathy is clearly with the aspiring talents of the younger generations and he feels an evident responsibility toward them. But the musical picture in the 50's and beginning 60's has been too complex to analyze.

"When you get so many people composing," he says, "it's harder to find the important ones. In the 20's I felt much more sure that I knew who were the important composers. Now, I often get to wondering" (he gestured vaguely over his shoulder) "who's doing what out in Seattle. The younger people are not getting support from certain key

figures as we did, either. Perhaps conductors don't know who to choose."

With regard to his own taste in new music, Copland says:

"My attitude is permissive. What I look for, basically, is a piece that interests me. When that happens, I don't think it matters so much how it was written. If somebody wants to keep everything under control, for instance," (speaking of the total-serialists) "I can only say, 'go ahead'. On the other hand, I think it's extremely unlikely that I would find a work produced by these methods really interesting."

Though a 60th birthday must, perforce, carry some private significance to

anyone, Copland does not seem to consider it much of a landmark. The rich pattern of his professional and personal life will continue undisturbed by Nov. 14. For all one can tell, the most important event of that day may well be the publication of his fourth book, "Copland On Music". He is composing a new chamber work, and though he says "Now I have to make a conscious effort not to write a piece that sounds too much like what I've done already," one has no fear for his success. He lives in comfort (not to say, handsomely) in a beautiful Hudson-valley home he purchased eight years ago. The world is with him, and he with it.

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SCHOOLS AND STUDIOS

New York.—Carolina Segrera was awarded the gold medal "Achille Peri" at the Reggio Emilia Competition for Young Singers in Italy. The award was presented to Miss Segrera as teacher of Paulina Savridi, who has won a debut award to sing Mimi in "La Boheme" next spring.

New York.—Clarence Adler will hold a workshop for pianists and teachers at his studio, 336 Central Park West, beginning Nov. 20. The course comprises five sessions of three hours each to be held on Sunday afternoons through Jan. 22.

New York.—New York College of Music has added three noted musicians to its faculty for the 1960-61 year. These are Felix Popper, who will be musical director of the opera workshop, Vittorio Rieti, who will teach composition, and Stanley Drucker, solo clarinetist of the New York Philharmonic.

New York.—Darrell Peter has just been appointed the new conductor of the M. W. Kellogg Glee Club here. Mr. Peter is also beginning his ninth season with the Shell Chorus at Rockefeller Plaza.

Morgantown, W. Va.—Herman Godes has been appointed associate professor of piano at the University of West Virginia. Mr. Godes assumed his new duties on Sept. 20 last.

Chicago.—Michael O'Higgins, professor of voice at Dublin's Municipal School of Music, has been appointed to Chicago Conservatory College Faculty.

Northfield, Min.—Flor Peters, organist, teacher and composer, came from Belgium to dedicate a new organ at St. Olaf College, here.

New York.—The Kohon String Quartet has been appointed quartet in residence at New York University. During the 1960-61 academic year the group will give five public concerts.

New York.—The Dalcroze School of Music has appointed to its faculty George Walker, pianist and composer, and Frank Wigglesworth, composer and violist.

New York.—The Fine Arts Ensemble, Francis P. Loubet, director and Dorothy Adrian, assistant director, will present a concert at Judson Hall on Nov. 19. Participating artists will be Laura Millard, Frances Whitehouse, Demetrio Navedo, Carmen Gari, Grace Rera, Rosario Fontana, Emma Davy, Marco Sorisio, Robert Evert, Enzo Guarino, Gloria Anne Bowen, Julia Dinore, Diana La Vita, and Irene Murphy.

Santa Barbara, Calif.—The University of California has appointed the Paganini Quartet as quartet-in-residence for the current academic year.

New York.—Emile Renan has been appointed director of the Juilliard Opera School while Frederick Cohen is on a sabbatical leave.

New York.—Among the activities of Menotti Salta's artist-pupils this season

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Leopold Mannes, left, and Samuel Chotzinoff discussing the announcement that their schools will merge, but will retain educational autonomy

will be the appearances with the Philadelphia Grand Opera, the Hartford (Conn.) and New Orleans Operas of Irene Kramarich; the national Wagner Opera tour as Cio-Cio-San in "Madama Butterfly" of Anita Salta; and a performance of "Il Trovatore" with the Amato Opera in Town Hall by Nonnie Arrasmith and Jerome Lo Monaco.

Toronto.—Jacques Abram has joined the faculty of the Royal Conservatory of Toronto as professor of piano.

Urbana, Ill.—Joan Moynagh has been appointed artist-in-residence and teacher of voice at the University of Illinois.

Cambridge, Mass.—The Harvard Glee Club is planning its first tour of the Far East next summer under Elliot Forbes, conductor.

New York

Mannes-Chatham Merger

The Mannes College of Music and the Chatham Square Music School announced a merger, effective Sept. 30, 1960, under the corporate name of the former, and the Chatham Square School has moved into the Mannes building at 157 E. 74 St., New York. Their previous quarters will be torn down to make room for an extension of Bellevue Hospital.

The merger should work for the benefit of both schools. The Chatham Square School, a training school for performers with an enrollment of 60, entirely on scholarship, now shares the Mannes building, auditorium, library, and facilities, but remains autonomous under the direction of Samuel Chotzinoff. The Mannes College, with an enrollment of 600 college and extension students, was in financial difficulties due to its small endowment fund. It has gained the Chatham Square as-

sets, well over \$200,000, for a combined treasury, as well as pianos, desks, recording equipment, etc.

The merger does not solve all of Mannes' financial problems, however, since tuitions pay for less than half the costs of the College. The six million dollar expansion and endowment fund drive will be pursued. As a result of the merger, and effective on the same day, the State Board of Regents granted the Mannes College an Absolute Charter in the State of New York. Under the presidency of Leopold Mannes, the College has been a degree-granting institution since 1953. But since the school itself was founded in 1916 by David and Clara Damosch Mannes, it thus preceded such institutions as Curtis, Juilliard, and the Manhattan School.

Both Mannes and Chatham Square continue to operate with their own directors and faculty. But the Trustee Boards are now combined, as are the funds. It is expected that the orchestra and the opera departments will also be enriched by the merger.

—Stephen Addiss

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COMPOSERS' WORLD

Henk Badings

Dutchman's First Visit

The Dutch composer, Henk Badings, made his first visit to the United States recently, before going to the International Conference of Composers held in conjunction with the Stratford (Ont.) Festival. While in New York, a reception was held in his honor at Columbia University, and, with the composers Vladimir Ussachevsky and Otto Luening, he appeared in a panel discussion on radio station WBAL.

As representative for the Netherlands, Mr. Badings was one of a distinguished list of musicians invited to the conference. Others were Roy Harris, Edgar Varèse, Otto Luening and Vladimir Ussachevsky from the United States; Dimitri Shostakovich and Tikhon Khrennikov from the Soviet Union; Olivier Messiaen and Henri Dutilleul from France.

Peter Jona Korn, American composer, has signed an exclusive contract with the German publishing house N. Simrock. Works to be published include Variations on a Tune from "The Beggar's Opera", a Louisville Orchestra commission; Symphony No. 3, which was given its premiere in 1957 by the Los Angeles Philharmonic under Eduard van Beinum; and 18 other orchestral and chamber works.

Aaron Copland will compose music for the Clark Gable-Marilyn Monroe-Eli

Wallach movie, "The Misfits", currently being filmed in and around Reno, Nev.

William Flanagan's "A Concert Ode" was given first Philadelphia hearings on Oct. 21 and 22 by Eugene Ormandy and the Philadelphia Orchestra. His new song cycle, set to poems by Howard Moss, will be performed on a Rorem-Flanagan concert. The Village Civic Symphony, under Norman Masonson, will play concert excerpts from two of his documentary film scores under the inclusive title, "The Climate of New York".

John Rinehart, a graduate student of the Cleveland Institute of Music, was winner of the ASCAP award of \$500, given in memory of Ernest Bloch.

The world premiere of **Charles Haubiel's** "Echi Classici, String Quartet in C minor" was given by the Feld String Quartet at the San Jose State College's Summer Festival of Arts. The work will be taken on tour by the Feld String Quartet during the coming season.

Gena Branscombe's new Navy song, "Arms That Have Shelter'd Us", was recently played in Halifax, Nova Scotia, by the HMCS Stadacona Band. The work will be a part of the celebration this year of the founding of the Royal Canadian Navy 50 years ago. Gordon V. Thompson, Ltd., Toronto publisher, has just published the work for men's chorus.

Claire Polin is writing a flute concerto to fulfill a commission by the flutist William Kincaid. Her first symphony, "Cities of Legend", is now in preparation and is scheduled to be conducted in Montevideo by Silvio Aladjens, director of the National Symphony of Uruguay.

Igor Stravinsky conducted the premiere of his "Gesualdo Monumentum" at the 23rd Venice Festival of Contemporary Music.

First Performances in New York

Band:

Broiles, Mel: "Demetrios" (Goldman Band, July 17)
Lloyd, Norman: "A Walt Whitman Overture" (Goldman Band, June 15)
Russo, William: Concerto Grosso (Goldman Band, July 28)

Clarinet:

Martini, Bohuslav: Sonatina (David Glazer, May 26)

Orchestra:

Blackwood, Easley: Chamber Symphony No. 2. (Contemporary Chamber Ensemble, Sept. 25)
Brofsky, Howard: Concerto for Horn and Strings (New York University, July 20)
Caturla, Alejandro: Two Cuban Dances (Lewisohn Stadium, July 20)
Poot, Marcel: Divertimento for Strings and Winds (New York University, Aug. 4)
Schuller, Gunther: "Little Blue Devil" (New York University, July 6)
Somary, Johannes: "Dance"; "Prayer"; "Decision". (Washington Square Concert, Aug. 15)
Stehman, Jacques: "Symphonie de Poche" (Festival Symphony, Aug. 4)
Sydeman, William: Concert Piece for Chamber Orchestra (New York University, July 27)

Vocal:

Bate, Stanley: "Tutto e sciolto"; "Watching Needleboats at San Sabba"; "Bahnhoffstrasse"; "The Birds"; "The Yellow Mustard"; "The Moon's Funeral". (Margot Rébeil, Oct. 16)
Duke, Vernon: "La Bohème et mon coeur". (Margot Rébeil, Oct. 16)
Poulenc, Francis: "Vocalise-Etude"; "Métamorphoses". (Margot Rébeil, Oct. 16)
Scarlatti, Alessandro: Cantata, "Su la sponda del mare" (New York University, July 27)

Ross Hastings's "Sinfonia Brevis" won the Albuquerque Civic Symphony's second annual competition for an orchestral work.

Ulysses Kay recently served on the International Music Jury of the Prix Italia which met in Trieste last month.

Luigi Dallapiccola's "Dialogues" for cello and orchestra was premiered at the Venice Festival on Sept. 17, by Gaspar Cassado.

Gian Carlo Menotti has been commissioned to write a one-hour television opera for NBC. This is his fourth such commission.

John Cowell has recently completed a work for violin and orchestra to be performed this season in Paris. He is further preparing a piano concerto for his next European tour in 1961. He will make his second Town Hall appearance in New York on Nov. 14.

Nikolai Lopatnikoff was commissioned by the Detroit Symphony to write a "Festival Overture" as a salute to the Automobile Industry of America and to mark the opening of the National Automobile Show. The premiere was Oct. 12.

The Second Symphony of **William Walton** will be given its American premiere Dec. 29, by George Szell and the Cleveland Orchestra. The work was premiered at the Edinburgh Festival on Sept. 2.

Hunter Johnson, who was awarded an honorary Doctor of Music degree by the University of North Carolina in June, has been reappointed visiting composer at the University of Illinois for 1960-61.

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FLORENCE KOPLEFF

Contralto

The fourth work to be written for the Portland (Ore.) Junior Symphony under its Ford Foundation grant is William Bergsma's "Chameleon Variations."

Eugene Zador's Symphony for Children was premiered last month by the Beverly Hills Symphony under Herbert Weiskopf.

Samuel Adler has been commissioned to write a work for chorus and string orchestra for the Student Affiliate Day on the 1961 convention of the Texas Music Teacher's Association to be held in Waco, Texas, next June.

Morton Feldman is writing music for the forthcoming movie "Something Wild."

Lester Trimble's "Canterbury Songs" will be issued by Columbia Records in December.

CONTESTS

Town Hall Recital-Concerts. Open to singers, pianists, and string players under the age of 30. Sponsored by the Concert Artists Guild. Sixteen artists will be chosen to appear at the eight Friday evening recital-concerts sponsored by the Guild at Town Hall. All will be eligible to compete for the Guild's Town Hall Award which pays for a Town Hall Recital. For further information write the Guild at Town Hall, 123 W. 43rd St., New York, 17.

G. B. Dealey Memorial Award. Contest for pianists, violinists, cellists, and singers between the ages of 16 and 27. Candidates must be residents of Texas, Oklahoma, Arkansas, Louisiana, or New Mexico, or enrolled for study in any of these states. Prizes: \$500, an appearance with the Dallas Symphony, and a Dallas recital. Deadline for application: Dec. 8. For further information write Morgan Knott, Executive secretary, 3018 Potomac Avenue, Dallas, Texas.

Arthur Shepard Composition Prize. For a song cycle or group of related songs with one or two accompanying instruments. Not to exceed 15 minutes. Prize: \$200. Applicants must be 20 years or older and resident in Ohio. Deadline: Jan. 1, 1961. For further information write Miss Frieda Schumacher, Western Reserve University Music House, 11039 Bellflower Road, Cleveland 6, Ohio.

Delta Omicron Competition. For a three or four part women's chorus. Open to women composers of all countries. Prize: \$150. Deadline: June 30, 1961. For further information write Jeannette Cass, Music Dept., Murphy Hall, University of Kansas, Lawrence, Kans.

Hans J. Cohn Foundation Composition Contest. For a Piano Trio. Open to all citizens of the United States. Prize: \$300. Deadline: Jan. 31, 1961. For further information write the Foundation, Woodstock, N. Y.

Joslyn Art Museum Contest. For a String Quartet. Open to composers living in Nebraska and bordering states. Prize of \$100 and performance. Deadline is March 15, 1961. For further information write the Museum at 2218 Dodge Street, Omaha 2, Neb.

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**RUDIÉ SINFONIETTA
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**ARNE SVENDSEN, PALLE HEICHELHANN,
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Religious Arts Festival Competition. For an anthem. Anyone is eligible. Prize of \$100. For further information write the Festival at 50 Plymouth Avenue, North, Rochester 14, N. Y.

Prince Rainier of Monaco Composition Contest. For a chamber work, not to exceed 30 minutes, an orchestral work, not to exceed 30 minutes, and a stage work, not to exceed three hours. Prizes: 5,000 francs for the chamber work, 10,000 francs for the orchestra work, and 30,000 francs for the stage work. Deadline is March 1, 1961. For further information write the general secretary of the competition, the Palace of Monaco.

The Metropolitan Opera Regional Auditions will be held at the following cities on the following dates: Minneapolis and St. Paul, Minn., Jan. 13; Chicago, Jan. 28; Salt Lake City, Utah, Feb. 4; San Antonio, Texas, Feb. 4; New Orleans, La., Feb. 5; Boston, Mass., Feb. 12; Los Angeles, Calif., Feb. 17; Seattle, Wash., Feb. 19; Cleveland, Ohio, Feb. 26; Tulsa, Okla., March 11; Washington, D. C., March 18; and New York, during January and February. The national finals will take place April 6, at the Metropolitan Opera.

Albert M. Ingalls of Pasadena, Calif., and Jerry Holesovsky of Philadelphia, were the 1960 winners of the Fawick Orchestra Composition Contest administered by the National School Orchestra Association.

Winners in the International Music Competition in Munich held in September were Iwan Rebhoff, bass-baritone, first prize; Raymond Michalski, bass-baritone, second prize; Robert Hoyem, tenor, third prize; and Thomas Carey, baritone, fourth prize. In the women's division there was no first prize. Second prize went to Annabelle Bernard, soprano.

Raymond T. Jackson won a piano award this summer at the Fontainebleau School of Music in France.

Gladys Kriese won first prize of \$1,000 in this year's Marian Anderson's Fund Awards.

An anthem contest, sponsored by the Park Avenue Christian Church of New York City, for a work for mixed voices, with or without solos, in celebration of the Sesquicentennial Anniversary of the Church, has been won by Howard Muller and Ross Hastings, both of New York City.

Double winner in the 1960 Young Composers contest of the National Federation of Music Clubs is David Ward-Steinman, 24, of Alexandria, La., candidate for the doctor of musical arts at University of Illinois. Mr. Ward-Steinman's winning instrumental composition was a quintet for brass. In the chorus division his winning work was "Song of Rejoicing", arranged for mixed voices with instrumental accompaniment.

The National Federation of Music Clubs is offering 16 year-round scholarships open to students from 16-25 years of age. Twelve of these are for string instruments. Five of the awards are being given for the first time and will be for \$1,000 apiece. Information is available from federation headquarters, Suite 900, Fine Arts Bldg., 410 So. Michigan Ave., Chicago 5, Ill.

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